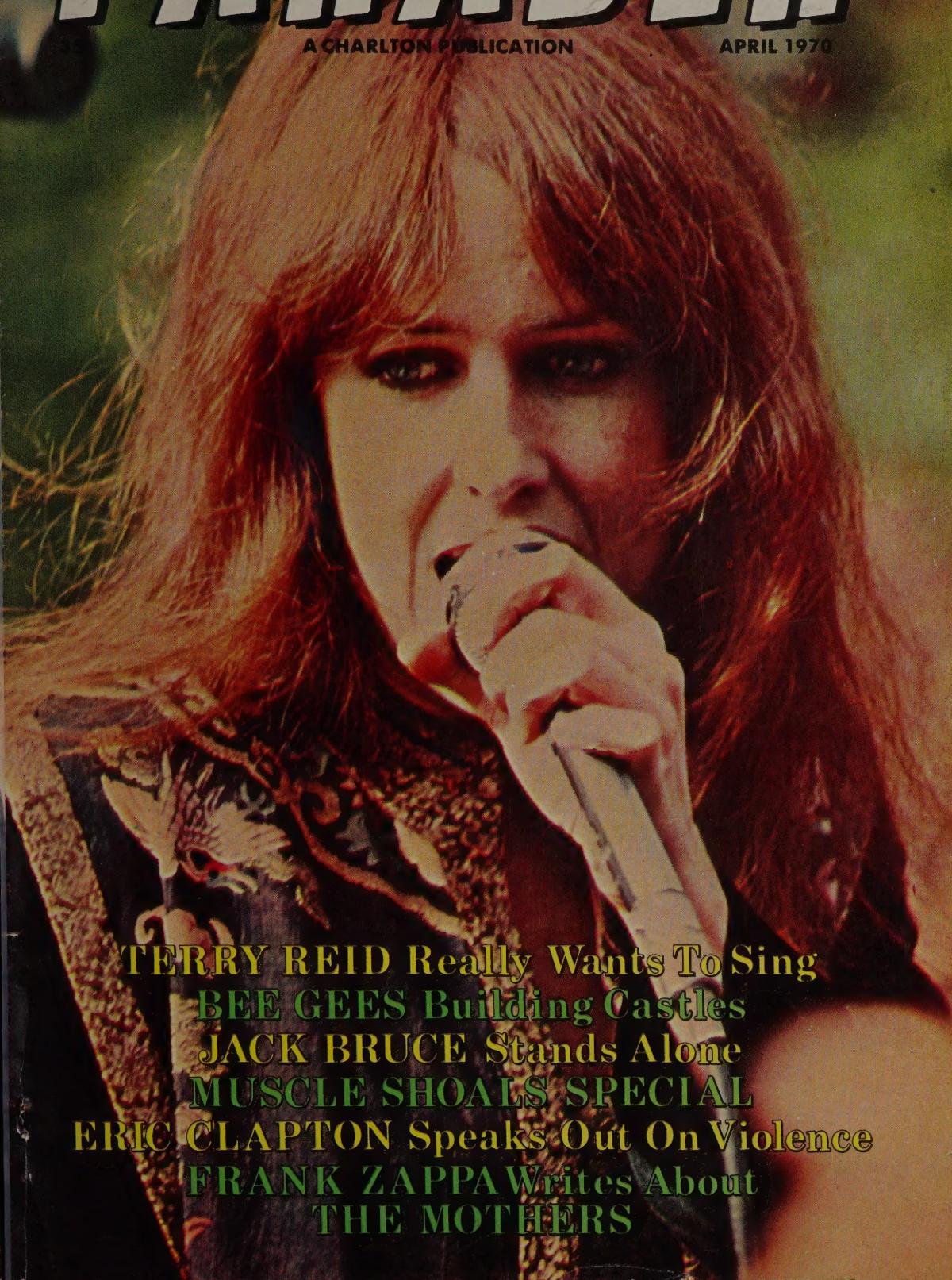


HIT PARADER

A CHARLTON PUBLICATION

APRIL 1970

CAN THE
JEFFERSON AIRPLANE
REALLY FLY?

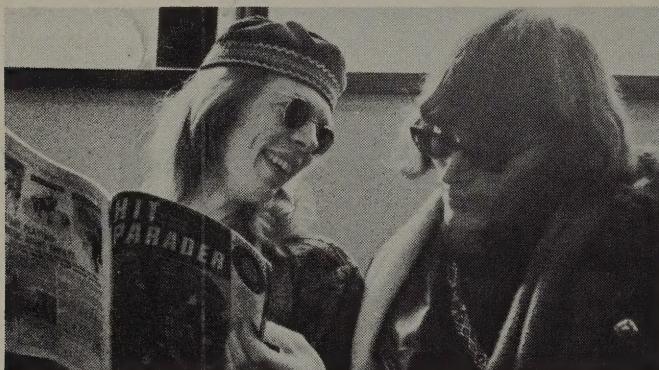
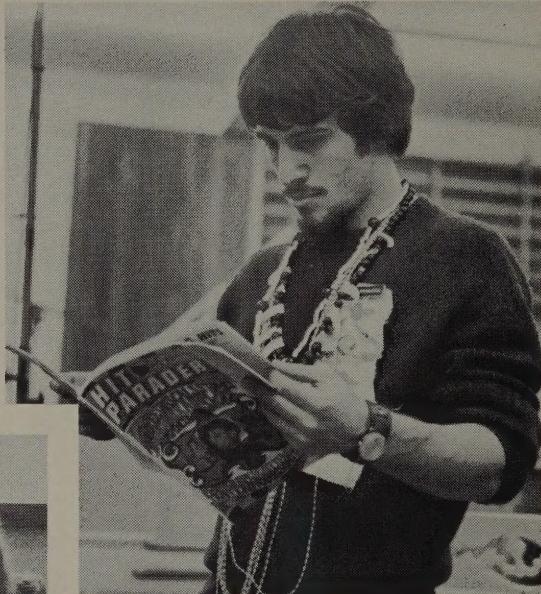


TERRY REID Really Wants To Sing
BEE GEES Building Castles
JACK BRUCE Stands Alone
MUSCLE SHOALS SPECIAL
ERIC CLAPTON Speaks Out On Violence
FRANK ZAPPA Writes About
THE MOTHERS

SUNDAY MORNING
WHOLE LOTTA LOVE
LA LA LA (IF I HAD YOU)
KOZMIC BLUES
EVIL WOMAN
JINGLE JANGLE
YOU KEEP ME HANGIN' ON
WHAT YOU GAVE ME
DON'T LET HIM TAKE YOUR LOVE FROM ME
DON'T LET LOVE HANG YOU UP
WHEN WE GET MARRIED
JAM UP & JELLY TIGHT
EARLY IN THE MORNING
COLD TURKEY
ELEANOR RIGBY
RAINDROPS KEEP FALLING ON MY HEAD
I WANT YOU BACK
CUPID
CHERRY HILL PARK
SOMEDAY WE'LL BE TOGETHER

LONNIE MACK,
JIMMY PAGE,
YOUNGBLOODS,
THE FOOL

FAMOUS PEOPLE READ HIT PARADER...



Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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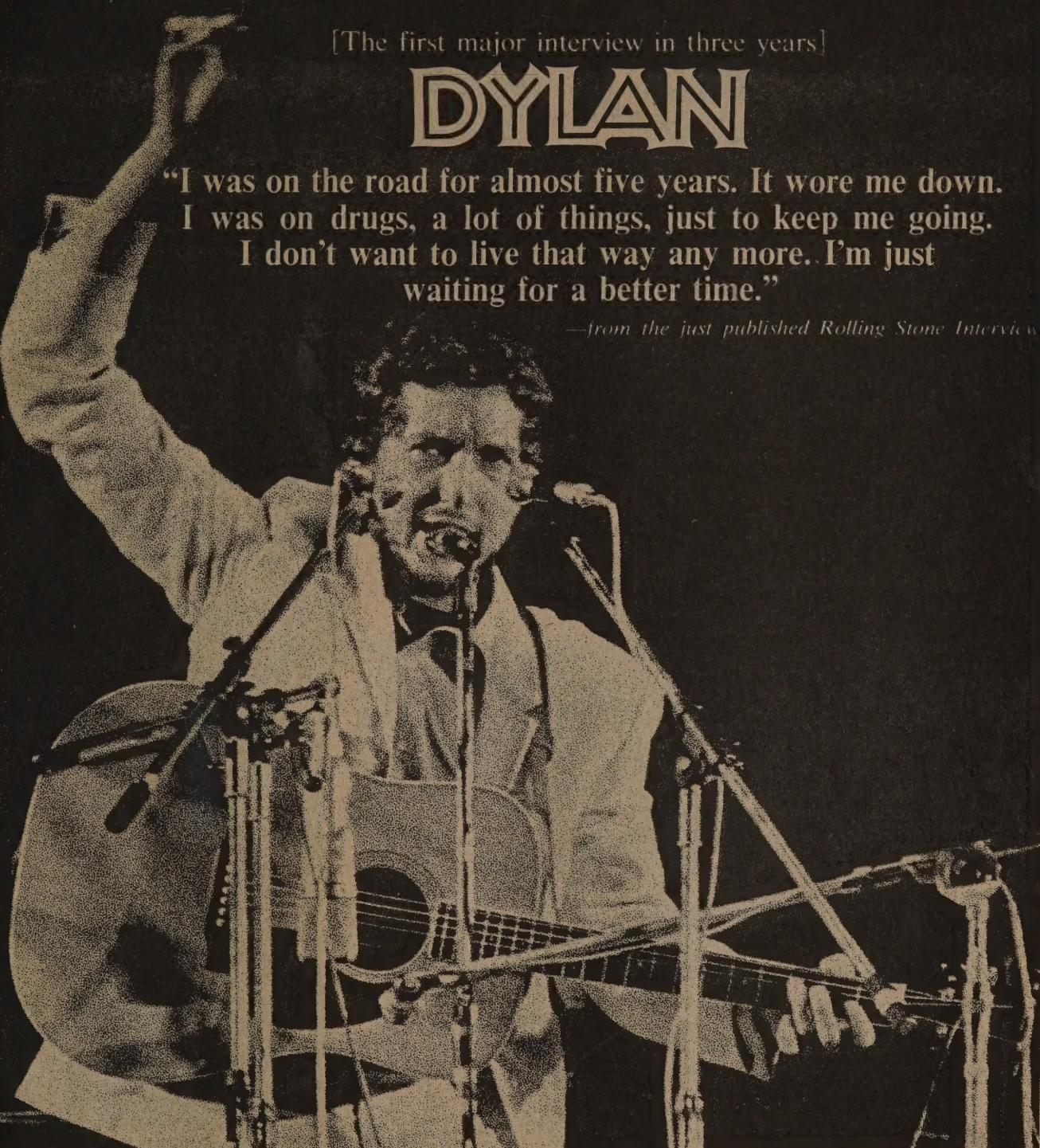
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[The first major interview in three years]

DYLAN

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APRIL 1970

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PARADE OF SONG HITS

•DON'T LET HIM TAKE YOUR LOVE FROM ME



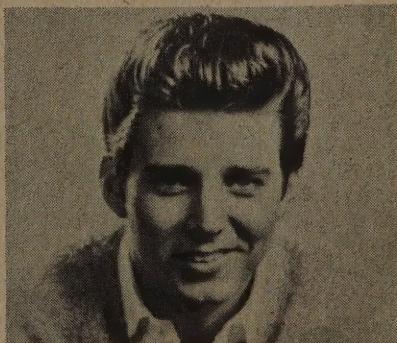
By The Four Tops

•ELEANOR RIGBY



By Aretha Franklin

•LA LA LA (IF I HAD YOU)



By Bobby Sherman

OVER 35
TOP TUNES
.....
COMPLETE
SONG INDEX
ON PAGE 28

COMPLETE INDEX TO HIT SONGS ON PAGE 28

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PARADE OF SONG HITS

•HAVE A LITTLE TALK WITH MYSELF



By Ray Stevens

•KOZMIC BLUES



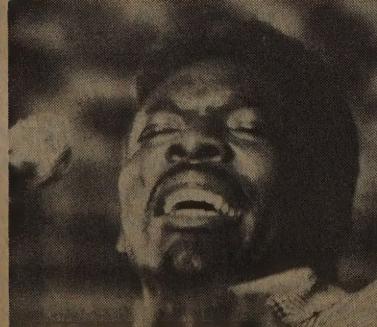
By Janis Joplin

•WHOLE LOTTA LOVE



By Led Zeppelin

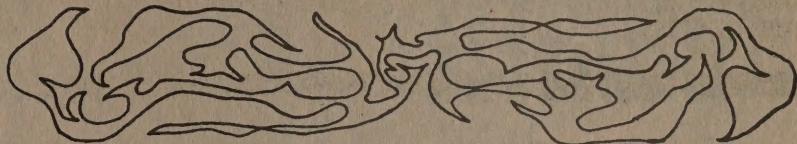
•YOU KEEP ME HANGIN' ON



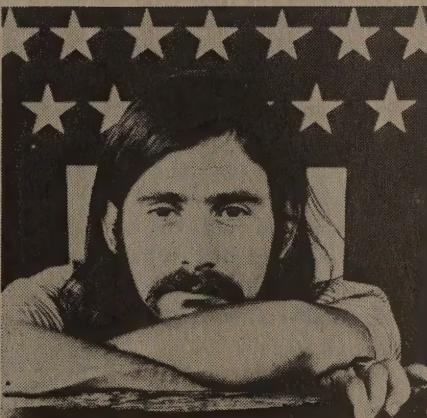
By Wilson Pickett

PHOTOGRAPHS IN THIS ISSUE SUPPLIED OR TAKEN BY: Clapton - Atlantic; Youngbloods - RCA and Gershman/Swaney/Gibson; Fool - Mercury and Gershman/Swaney/Gibson; Jimmy Page - Rogers, Cowan & Brenner and Diane and Patrick Lyons; Jefferson Airplane - RCA Rogers, Cowan & Brenner and Diane and Richard Robinson; Bee Gees - Contemporary Public Relations; Lonnie Mack - Elektra and Gershman/Swaney/Gibson; Terry Reid - Epic; Jack Bruce - Atlantic; Muscle Shoals - Ritchie Yorke; Allan Nicholls - Popsie; Grand Funk - Stu and Capitol; Dan Hicks - Epic; Flock - CBS; Moondog - CBS; Elvin Bishop - CBS; Robinson and Graham - CBS; Monkees - RCA and Judy; Mothers of Invention - Ed Caraeff.

PHOTO CREDITS: Grace Slick Cover - Diane.



I Am Curious (Greenbaum)



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If you are curious (Greenbaum), this heady experience may be had thusly:

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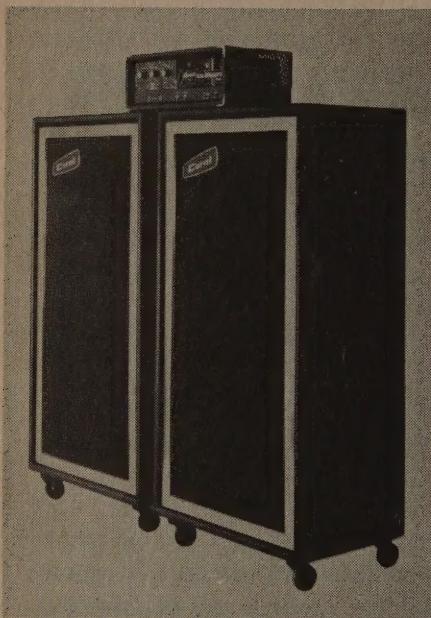
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NITTY GRITTY

NITTY GRITTY: THE MUSICIAN'S TECHNIQUE

I have been singing lead with a rock group for the last six years and before that, I spent three years playing drums, guitar, piano, and saxophone in a group. The years that I spent playing an instrument in the group, I always felt the urge to do more, to contact the audience more, and some nights I used to move my drums up to the front of the stage. I wanted to be a lead singer! One night at a 'debutant party' my manager, who owned and set up the drums, sat down at them and told me to sing...it was a difficult task at first because we were basically an instrumental group, but I was finally a lead singer.

I spent all of my leisure time at an R & B club in Montreal where the calibre of entertainment was high. I saw Bill Haley, The Fendermen, J. C. Davis, Joe Tex, The Righteous Brothers, and Booker T. & The M.G.'s. Watching the lead singers in these various groups and borrowing ideas that suited me created a style for me that I felt really good performing. I learned some great microphone tricks from Joe Tex and Little Charles, voice tricks from The Fendermen, and I learned how to groove on a bass line from Booker T. I don't want to sound as mechanical, as this must sound, because of the way I am trying to capsulize what has happened to me over the length of my career. My thing on stage as a lead singer has always been to have a good time with the group and the audience, to get right into the songs (if it's a happy song, to show I feel it; if it's a heavy song... make the feel heavy and when it's slow

and sad, give it to the audience that way). I have always believed that the people came to see us, to hear us and to find out what we had to say, and the only way to tell them was to get into each song and give it meaning for them — because in a lot of cases, they are only going to hear the song once, where you deliver it every night you play. Because of the varied bookings I have played on the past five years, I learned to deliver and entertain the audiences in different degrees. When we were playing a small intimate room, I could joke around with the group and with the audience with little 'in' jokes, and I could do quick visual things, and make it really together by getting close to the people — but when we were doing the big arena concert shows, it was a matter of performing heavy songs with a lot of big visual movements and always some humor.

In all the jobs I've played I always thought that the most important thing to accomplish was contact with the audience. If we did it with a song, then we would create more of a closeness with talking and communication, and if we didn't do it with the song, then the talking and the communication usually got through to them. That's where it's at, you know, to get through to the people.. and I always felt great when I heard the first applause and even better when the last one came about. In closing, I would like to say that the best way to perform as a lead singer, as far as I'm concerned, is to entertain your group, give it all, and the vibrations will move right off the stage to the people in the audience. □ allan nicholls

Allan Nicholls talks about singing in this month's column. And well he should since Allan is singing every night on Broadway in the title role of Claude in "Hair". Prior to becoming a leading actor and singer in "Hair" Allan was in Canada in the forefront of the rock scene there.



Formerly with a number of successful Canadian rock groups, Allan Nicholls is now singing as the lead in "Hair" on Broadway every night. He is pictured above with his wife, dancer Katherine Wright, and, at the far right, the long haired kid who edits Hit Parader, none other than Mr. Robinson himself.

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Dear Editor:

After reading your article about Johnny Winter in the August issue I went out and bought both of Winter's albums. I must say he is a beautiful tribute to blues music. Although most of the songs have basically the same chord arrangement, the things Johnny does with a song are absolutely incredible. The lead parts on "Leland Mississippi Blues" and "Be Careful With A Fool" have got real soul. They can really move a person. As long as there are beautiful people like Johnny Winter and B. B. King (not to mention countless others) blues music will never die. I also like your interview with Johnny in the September issue.

In your September issue Robert Archer stated in his letter that Hendrix was only knee high to Clapton in talent. Eric Clapton is mostly a blues player and he's great at it. Clapton plays B. B. King style. Jimi Hendrix is not a blues player. Hendrix plays acid rock and he's great at it. I believe that it is unfair to both Clapton and Hendrix to try to compare their talent. They are both leaders in their fields of music.

I really enjoyed the article entitled "Rock - Past, Present, And Future."

Billy Baker
919 North 60th Street
Waco, Texas

Dear Editor:

Having just read your The Scene - Listen to the Music Playing in Your

Head - I say Amen.

Also regarding the letter from Susan Eddy, Boston, regarding no one writing on the Rolling Stones' writing. I say "Amen" to that too, and hope you do something about it - soon. (The first letter on the page).

Also, why can't I find published anywhere, anything on the Fugs? Or the New York Rock and Roll Ensemble?

Also, why does the September issue come out on May 26th, etc?

Best wishes for a long and successful publication. Keep up the good work. Wish I could write a letter like appears in Hit Parader, but it just ain't in me.

Mary Ellen McCarty
Box 45
Mt. Gretna, Penn.

Dear Editor:

In these days of groups, it's good to know that there are good single singers to jam it up. The finest jam is Bloomfield, Kooper, and Stills. On side two of their album they do a fantastic version of "Season Of The Witch."

The great musical talents of Eric Clapton, Steve Winwood, and others would make the best sounds. Although at the time of this writing they don't have their album out, our progressive rock station has played one song and it is great. Although Clapton's guitar was not that much in the action, it still is good.

I can't say that much for the Crosby, Stills, and Nash album. It has the second rate quality of the sweet, pretty music now popular among the fairer sex.

Now and in the future I plan to buy every jam session record put together.

Oh yeah, I forgot to mention the Kooper and Bloomfield album which is the greatest album by far. This album has the superior qualities of Al Kooper on electric organ and vocals and the great guitar sounds of Mike Bloomfield. This album is a live recording and the musical is as alive as the audience was late last September at the Fillmore West. During the process of this gig Mike got insomnia and was sent to the hospital and later released. When these two decided on playing this gig together they had little time or place to practice.

Bob Theissen
419 Olivia
Covington, Kentucky

your Communication column in their letters. Actually, this column is very good and anyone who hasn't read it ought to. Dom Petro discusses his topics from all sides instead of concentrating on one angle only. There is a lot of truth and common sense to these articles.

Your magazine has to be the best on the market and all I can say is keep up the good work. How about some articles on the Hollies, Bee Gees, Phil Ochs and Steppenwolf.

Janet Otte
7509 Buchanan Street
Hyattsville, Md. 20784

Dear Editor,

I am seventeen years old and I wish to thank you very much for the Phil Spector interview but I want to comment on Phil.

Phil Spector not once mentioned Veronica or the Ronettes in the article and they are what made him famous. These three lovely girls, the Ronettes, who turned his compositions into million selling discs.

Come on Phil, let us know a little bit about your wife, Veronica, and the Ronettes.

Yours truly,

Robert Triado
950 Rogers Place #2
Bx, New York, N.Y. 10459

P.S. I welcome comments from readers and keep up your great work, H.P.!

Dear Editors,

What is this anyway? I just purchased the new Creedence Clearwater Revival album GREEN RIVER and was dismayed to find that this

long awaited LP consisted of 4 previously released cuts and 5 other short songs, bringing the total time of the collected cuts at a laconic 28 minutes. What can be said in that short time? Someone at Fantasy mustn't realize that Creedence Clearwater is one of the most respected rock groups performing today or else.....they realize just that. Dupe the public while you can. Yessir! I wonder what Creedence Clearwater feels about this? It should not happen. It seems, lately, that the record companies are doing their best to ruin a good thing. And the way things are going.....Well, take the Canadian record companies; what they do is: 1) if the album is one that has a gatefold or such, immediately remove it 2) never include a sleeve to protect the disc while it is being shipped, etc..3) use the scratchiest plastic possible so that a heavy dose of static accompanies the music (EVERY company is guilty of this) 4) release the LP one or two months after it is released in the States, 3) and then on top of all this charge the neat sum of \$5.29.

Most of these steps are not performed by Warner Bros./Reprise Records. But they're the only exception. It seems that they are the only company left who cares more about the product than saving a few extra bucks.

Jim Parrett
2996 Marcel St.
Ottawa 10, Ont.
Sept. 1969

Dear Editor,

What is this thing of everyone writing in and saying "so and so is the best guitarist, drummer, etc., and you can't compare him to anybody else because he's the best."

Hasn't it occurred to anyone that when any artist reaches a certain proficiency on his instrument, bickering over who is better is really senseless. They're all so great that ranking is really superfluous.

In the words of Eric Clapton, as quoted in Hit Parader, August '69, page 3:

"But there is no such thing as a best guitarist. Because if I had a lick that was better than Beck's then Beck would have a lick that was better than mine. And Hendrix is better than all of us anyway."

See what I mean? Really, it's all a matter of taste. Who you like best, not who is best. Quit arguing and groove to everyone, there's so much to hear.

Yours truly,
Curt Seifert
2526 Kellogg Ave.
Ames, Iowa

Dear Editor:

If there's one thing I like to see or hear about, it's black people and white people digging each other's music. Like man, when it comes to music, all racial barriers fall down.

I enjoyed very much the interview in the September issue with Taj Mahal. I agreed with him 100% on what he had to say about blues being blues, no matter whether it be white or black. Also your interview with Johnny Winters was outsize. I like Winter's music very much. It's really great. We have both of his albums and are anxiously awaiting the next one.

I would like to see more whites and blacks join forces and create interracial groups. Each can learn from the other, and not only in blues. There are the Jimi Hendrix Experience and Sly & The Family Stone. There are probably more, but I don't know of them right off-hand. We need more.

Try to have more interviews with other blues band members.

Lonnie Smathers
P.O. Box 2675
Harris
Greenwood, South Carolina
29646

Dear Sirs,

This is a crank letter! In your January Hit Parader, there is a letter calling Ginger Baker the "best drummer in pop music." Well, each to his own, but this is a bit too much. Whether Baker is good or not is just personal taste, but there is a large opinion that he plods, and also that Blind Faith would be lightyears better with any other drummer. "Ginger Baker drives Cream," Sure, he drove them right into the ground! Flapadoodles, triple bass drums, and flashy techniques don't mean anything really, unless the drummer can kick the band and make the music move. Rock, rock, rock and roll, you know.

This is all a bit beside the point. I'm getting cranky because the only drummers written about these days are Ginger Baker and Mitch Mitchell. Well, what about all the great but unheralded rock drummers? Yes! Such as Viv Prince of the old Pretty Things, Barry Jenkins of the old Animals, Hugh Grundy of the old Zombies, Bobby Elliot — dig his playing on the Hollies BUS STOP LP — Tom Schiffrer of the old Shadows of Knight, and Randy Fuller of the old Bobby Fuller Four. Or just consider B. J. Wilson's marvelously recorded drumming on Procol Harum's "A SALTY DOG." He has the cleanest and best recorded bass drum in history! Even another fine drummer is the incredible Kenny Jones of the late and lamented Small Faces. Performers such as Steve Stills, Jimi Hendrix, and Mick Jagger just exude class, as we all know. Kenny Jones had as much class and style as any of them.

And KEITH MOON! All right, you Ginger Baker freaks can snob over Keith Moon all you want — but this is my letter! Keith Moon can say more in a 30 second "Cobwebs and Strange" lunatic drum solo than a Ginger Baker can in a lifetime full of toads. Really! And it's not so much what Keith Moon does as how he does it. Tommy basically stinks, but Keith Moon is the star of the album...he's one of the prototypical drummers of rock and roll history. One is Kenny Jones, and the other is KEITH MOON!

Thank you! Having depleted my hot air, I remain

Mike Saunders
Box 705
Yocum Hall
University of Arkansas
Fayetteville, Ark.
72701

Dear Editor:

I'm 18 years old and I brought my first copy of your magazine in the summer of 1966 (October issue).

Since that first time, I never missed an issue of Hit Parader. You're one of the best magazines on music I've ever read. I'll begin this letter by a citation from an article on Jeff Beck in the April 1966 Hit Parader. Here are his words: "There's no way that any proper musician can't like classical music." This quotation sums up my musical tastes. I like good music. I'm glad to say that your magazine helped me to reach this state of mind. Why? Because you are not in that category of magazines which talks about what kind of undergarment Mister X, the idol, is wearing. You tell us about his musical thoughts and tastes. ("My Favorite Records"). That helped me to improve my taste.

I like "My favorite Records." The today's artists reveal their own taste in the musical area (not for copying them but to know more about music in general.) "Tempo" and "The Scene" are very good too. Thanks to Jim Delehant. "Platter Chatter" is a very good chronicle about records. In general your regular stuff is good. I do not appreciate some of your articles but it can't be all good. Continue your articles on history of jazz, guitar, ... Make more on The Jeff Beck Group, Procol Harum, Led Zeppelin and all the other good groups.

Now I'd like to mention some LP's that I have in my personal collection which I regard as masterpieces. First there are these two albums by The Jeff Beck group' TRUTH and BECKOLA. (The covers are really "Let Me Love You", "Beck's Bolero" and "Girl From Mill Valley." Another milestone is "A Salty Dog," and the latest album from Procol Harum. These blokes are real professional musicians. All the songs are beautiful; the music is divine and the lyrics are very original. Apart from these two groups I like the Beatles; all has been said about them, they're Number 1, The Stones, (very good songs), The Who (Peter Townshend's Tommy is a work of genius.) Led Zeppelin, Small Faces. The Doors and Steppenwolf are my favorite American groups. In classical music I like to listen to Bach, Chopin, and Ravel. In jazz, Brueback, Davis, Coltrane receive my admiration.

These are my thoughts. Keep up the good work. Music is a great human activity and Hit Parader, you deserve my congratulations. Thanks for reading and (I hope) printing this letter. Excuse the awkwardness of the style as English is not my mother tongue.

Merci Beaucoup
Jacques Gagne
2315 Champlain
Quebec City, zone 3
Province of Quebec, Canada

Maggie Coopersmith
Walnut Street
Ivoryton, Conn. 06442



The group expresses their opinion and displays their unique ability to agree on everything. The fact that Jack Casady can balance a cup on his knee and hold up one hand at the same time should not be taken as a sign of greatness.



Always a spiffy dresser, Grace occasionally shows up the group by appearing onstage in a highly organized fashion. Jack is whistling along, if you'll notice.

Pioneers Of The Great Free Concert And Other American Inventions: **THE JEFFERSON AIRPLANE**

The gigantic growth of the whole pop music scene has had more effects on society than just a significant growth in the number of musicians in our population. There was the highly publicized peace-love-and-flower flutter. And what about all those drug scandals the adult press enjoys talking about. "My goodness Gladys, those jazz wierdo hippie freaks are reaching our middle-class kids with their devious drug messages hidden in their songs."

Beneath all these great social observations, we've always known, deep in our sophisticated hearts, that pop music was bringing on some heavier, if less heralded, changes. While all those beautiful people rock musicians were strumming away about glorious ideals and going back to the simple life, they were balancing their complicated bank accounts and raking in loads of that sophisticated greenery, money.

Nobody has anything against money, but what about all that artsy-craftsy idealism that we're paying ten bucks a seat to experience?

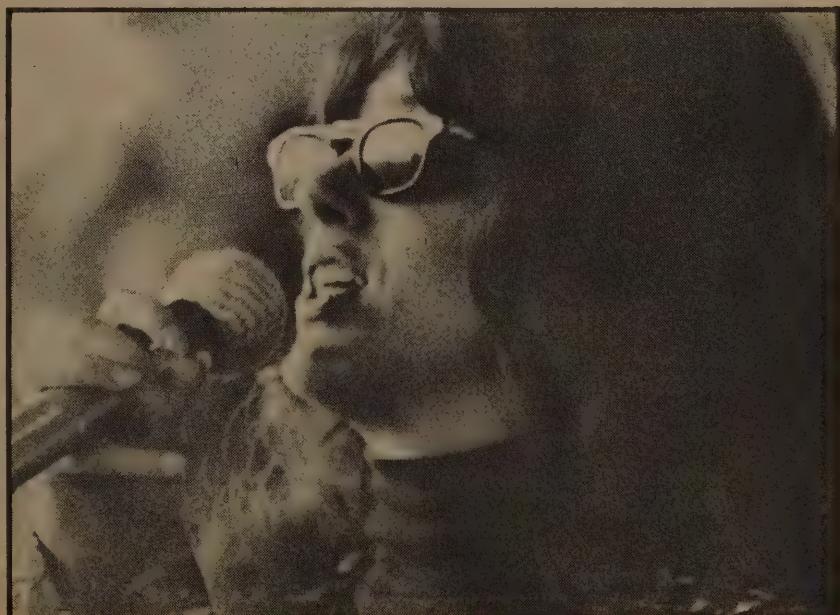
Then along came Jefferson Airplane and their San Francisco sound with the pop music lovers' version of the Square Deal, that is, the free concert.

Jefferson Airplane contended that, while musicians are entitled to their paid gigs to make an honest living like the next man; they are also artists, must treat their art as art, and throw back into the artistic coffer what they withdraw. Therefore Jefferson Airplane has frequently produced free concerts at the group's own expense since its humble origins in the city by the bay.

At first, the Airplane's efforts to make their music free, was on public property and was a localized affair. As their reputation grew, word of their free concerts spread. Hence, Jefferson Airplane has become a non-profit making organization and groups like the Rolling Stones are following their idealistic lead.



With Jack Casady standing slightly out of focus beside him, Spencer Dryden is caught by the wiley photographer in the act of applying his drum stick to a cymbal in order to get a 'swish.'



With a pair of borrowed sunglasses, Grace lifts her voice in song.



Still smiling, Grace has every hope that the moustache next to her doesn't fall off until the photographer finishes.

July 28th of last year was a particularly historic turning point between musicians and artists as a community. After two months of requests to the city of Los Angeles, the Airplane staged their own free concert in Griffith Park.

Another effort by the group was a free concert in Chicago on May 13th of last year which drew fifty thousand people... and came off without an incident, in a city which has had enough incidents.

The Airplane spent six thousand dollars of their own funds to present their Chicago concert free. As a result of their efforts, Mayor Daley instigated a series of community gatherings of this nature as part of the city's summer recreation program.

Although free concerts are the most observable portion of the group's activities, the Airplane is constantly busy with other projects, most of them dealing with advancing the recording and packaging of music. Consider their recent album "Volunteers" for example.

The battle that raged over that album made Pork Chop Hill look like a PTA meeting. Wrestling Match #1 was to get all the lyrics approved. Then the group gave the LP a title, "Volunteers Of Amerika." It seemed like a nice, harmless, patriotic title.

Forget it. Yes, there is a real-live organization which is called "Volunteers Of America". It is "A religious and philanthropic organization similar to the Salvation Army founded in 1896 by Commander & Mrs. Ballington Booth."

Bill Thompson, the Airplane's manager, called them up just to let them know that the Airplane would soon make them famous and how was everything anyway?

The Volunteers of America said that they put out their own albums and so the Airplane really couldn't use the title they'd planned even if they did change the c in Amerika to a k.

Whilst frantically searching for a new album title, Bill Thompson was told that they couldn't go ahead with the cover they'd planned. The group wanted to use a photo of themselves with a U.S. flag in the sky as a stunning and colorful background. But it seems that a bill was passed in 1942 declaring that no party could use the American flag in any way that might seem commercial.

The only party in the whole affair, at this point, that hadn't threatened to sue if he was involved in the album was Tommy Smothers. The Airplane had put together a parody editorial, supposedly by Tommy, for the album insert, almost every word is crossed out.

There was a great deal of cheering mixed with a few sighs of relief in San Francisco when the group finally announced that the album was going to be released. The album was called "Volunteers" and there was an American flag on the cover. The flag got on because good old Bill Thompson came up with seven different album covers utilizing the flag.

Another day's work done working with the powers that be.

The best place to get to know the Jefferson Airplane and to get the feeling of the electricity of everything they're trying to do is in the recording studio. It's the only working situation in which they can all drift in pretty much their own speed. There's lots of time to rap with friends, argue over arrangements

and recording techniques amongst themselves; and to form a united front to present to the record company which is never quite sure what Jefferson Airplane is up to. And, if the whole session falls apart, then the recording studio is also a good place to show home movies to friends.

The night I went to visit Grace, there were no home movies. The control booth was seething with activity. The Airplane was mixing their latest album, cheerfully confident that it would be released despite the lyric content and the powers that were hesitant about it.

Grace and I went into the recording studio which was pleasantly dark and unpopulated. I asked her about the latest word on one of new compositions, "Eskimo Blue Day."

Grace laughed. "You can't let the reaction you get bother you. I don't really care. I mean, it doesn't make any difference. Whatever you do will eventually get out there one way or another if you want it to. If they don't want it, fine. Just do it somewhere else. There's all kinds of ways of getting the same statement out, and if they don't want to do it, you do it by example. It doesn't make any difference. It'll get - it's already getting out, you know. Everybody's getting on that."

I asked Grace about the first B side of the first Airplane single being banned from the album that had the other side in it because it had the word 'trips' on it. "Right" said Grace "Well it takes people a long time to - well, not people, but guys who are trying to sell something and are trying to sell a whole bunch of stuff, and they have conflicting interests. What they're doing makes

sense as far as what they're trying to do is to make money, and they've been more lenient with us in the last couple of years because I think they realize, or feel that sex and hippies and stuff like that are selling.

"They didn't know what we were doing in front. They figured that it was okay. They're making music and they appeal to the young kids, but let's keep the sex and dope out of it, because we don't need that at all.

"But now they are a bit more lenient because they figure, okay, maybe it'll sell like 'Hair'. Really."

I asked Grace if she or the group had ever gotten any static about lyrics and stuff from any people in the general public. "Yeah, it seems vague. I can't remember anything really heavy," she said.

"I mean, people talk to us as a group at airports and stuff but mostly those who are opposed to any sort of freedom, which is eventually what it boils down to, have closed minds."

"Therefore, if you have a closed mind, it's difficult for you to express yourself. So any confrontation that you have with people, it usually ends really soon with them getting - really, verbally ripped to shreds. Because they don't have the - they have nothing to draw on. All they know is what they don't want. 'I don't want that'. They aren't making positives.

"It's like, whenever you're putting a negative thing down, you're wrong. You have less to gather from, than somebody who's putting a positive thing down.

"So they usually end up being quiet in about two seconds, so those are really short things. And they're also reaching on levels that are really stupid. Like they'll make one crack about hair or about something really dumb like that, so you can't really get into anything there. Because they're not interested in philosophy. They're working, which is lovely, on a gut level. Gut levels are great, but gut levels are for dancing and stuff like that. It's really stupid to fight.

"Generally, I think people are a little afraid to maybe talk to us or something. 'Cause we look weird, and like, they don't know if we're Hell's Angels or hippies.

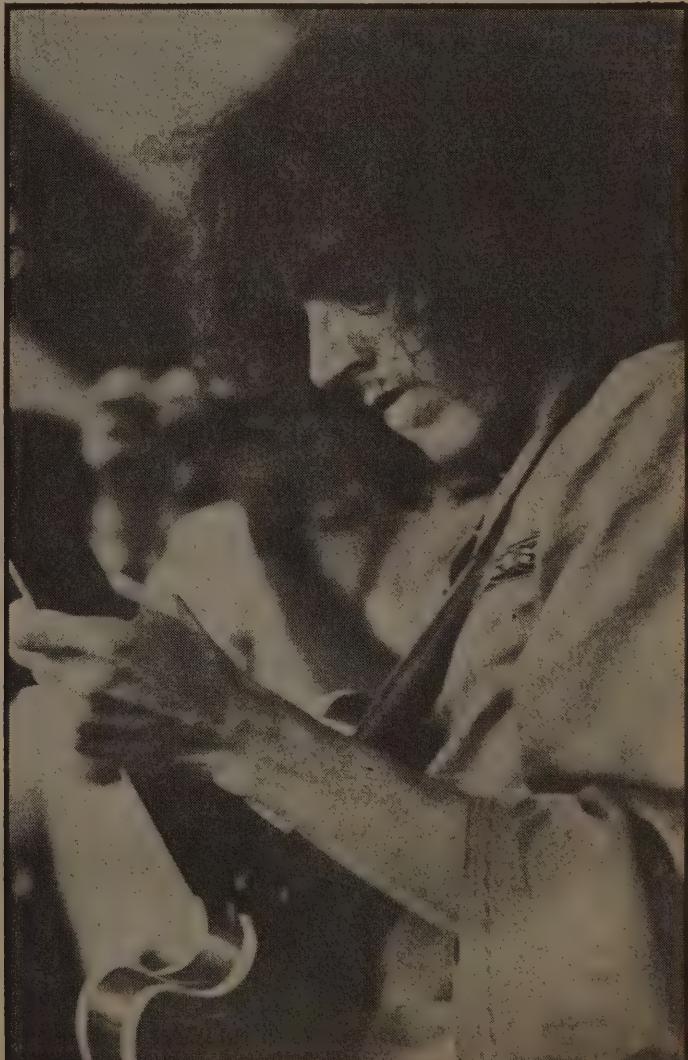
"The group as a whole, and I'm usually with the rest of the guys, are, I'd say, a little stronger looking or a little more ferocious looking than like, say Peter Max. I mean, they aren't your - maybe sideburns with your mustache and maybe collar length hair. They really look like maniacs and I think people don't talk to us because they figure, well one of them might get violent."

"I just heard that from somebody. They said they were afraid that Jefferson Airplane or Grateful Dead might do them in. Very strange. That was somebody who's straight and I think the appearances put them off somewhat. Just a little bit," Grace explained.

I asked her how she joined up with the group. I told her I'd heard that she'd met them when she was singing with the Great Society. "Met 'em?" said Grace. "I don't know about met 'em.



Jack has just realized that he hasn't got his bass on. Despite this setback he continued to play. Jorma can be seen standing next to him.



Jorma Kaukonen.

But that's sort of why my husband and my brother-in-law and about three other people formed the Great Society.

"We went to see the Airplane play after they first opened and they all looked funny, you know, and we figured- hey, if they can get up on the stage and

do it that way, anybody can get up there.

"So it was like, we took arbitrary positions in the group, like why don't you play drums because you have some back at your house. O.K. You play drums. You play guitar because I remember

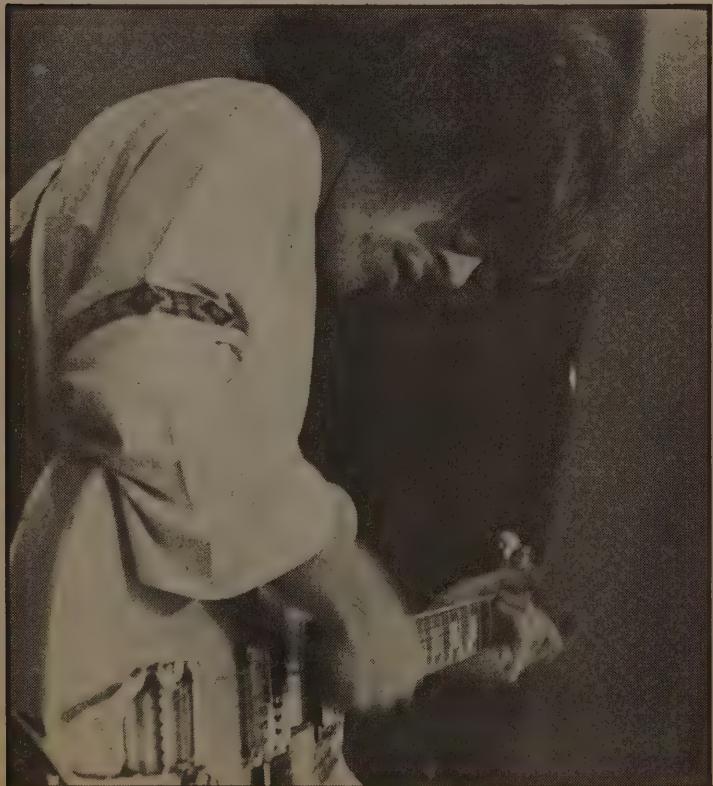
somebody gave you a guitar, and you sing because you don't have a guitar.

"It was just arbitrary sort of picking people and we formed the group. We played with the Airplane a lot and that's how I got to know them - maybe."

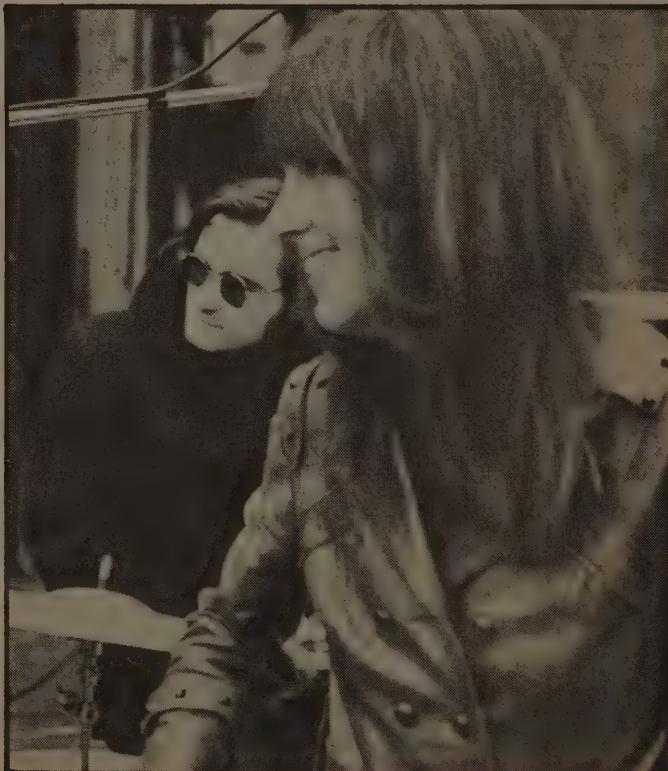
□jeff gleento, richard, and d.g.



This is a picture of the group playing live.



Paul Kantner watches his left hand go very fast over the strings.



Grace smiles at the very thought that Richard Robinson is taking a picture of her. Marty is unimpressed.

THE YOUNGBLOODS

National Anthems And Goodtime Music:



The five hundred and thirty-five members of the House of Representatives and the Senate each received copies of the Youngblood's hit single, "Get Together" recently, along with a suggestion that the song be established as the new national anthem.

The suggestion came from author Dan Wakefield who is a contributing editor of the Atlantic Monthly and author of the best selling book "Supernation At Peace And War".

In his note to Congress, Wakefield said, "'Get Together' is certainly a far better expression of today's patriotism among the young of America than the 'Star Spangled Banner'. Speaking of the note", he added, "I realize that the appeal is Quixotic, but at least it will give the most influential men in the land a chance to hear something truly representative of American youth."

That's the kind of thing that happens to The Youngbloods. A song they recorded for their first album several years ago suddenly becomes the subject of a well known author's idea of a new national anthem. And perhaps such ideas aren't really that bad, listening to the lyrics of "Get Together" and examining the list of those who have recorded it - from gospel singers to jazz men - the idea of the song being one of the most universal of our generation isn't far from wrong.

The group behind "Get Together" deserves the recognition that such a move by Congress would bring. Together themselves, since the very beginning of the rock scene, they have been through all the trials and tribulations that any rock group has ever suffered. To begin with their first album was absolutely ignored by many people and when they first released "Get Together" no one paid any attention. The release of a second album, "Earth Music", had about the same effect. Finally, after moving from New York to San Francisco and finishing a third album, "Elephant Mountain", The Youngbloods happened. "Get Together" sold a million copies in rising up the pop -charts. "Elephant Mountain" became a best selling album. Dan Wakefield and many other people came up with ideas which involved the group and the whole country.

The man behind The Youngbloods is Jesse Colin Young. Once a folk singer, Jesse is an all 'round musician - singing, writing songs, playing bass guitar, and showing his concern for his musical integrity and his audience at every step in his career.

A quiet, pleasant, openly friendly young man who believes in speaking his mind, Jesse has matured with the experience of "The Youngbloods" many ups and downs. But he's not a super-star type in his thinking or in his feelings. Hit Parader talked to Jesse recently, and the man that came through the questions and answers was an impressively intelligent person who knows how to communicate with others and the value of that communication.

HP: "Jesse, what was the transition for you from a folk-type artist, performing on your own, to a leader of a rock group?"

Jesse: "Well, we didn't intend for it to be a rock group. I guess we just intended for it to be an electric group. And I got into it because I heard the Beatles and the Spoons doing good things for the first time in five years with electric music, and I had been digging folk music for about four years and I was ready for something a little different. I didn't have any idea how different it was going to be. I thought it would be just like doing the same thing with different instrumentation. As it turned out it kind of turned my mind around, I went out and switched instruments - went to bass, played to a different kind of audience, and it's been pretty strange. But now it's come back to - it's finally come back to what I thought it would be at first - the trio of Youngbloods, just like a personal statement - that's what we are, the three of us."

HP: "Are you still playing that Dan Electro bass guitar?"

Jesse: "Yeah, still playing it, it's one of Danny's basses, it's a great bass."

HP: "Could you explain a little about Dan Armstrong and his whole thing?"

Jesse: "Danny is a guitar player and bass player who got into rewiring and taking the Dan Electro bass instrument, which I guess has a basic good design, and refining it and rewiring it and doing all kinds of little things to it until it's really exceptional. A really exceptional instrument, and he did this for a long

time, and finally has extended it to where, now, the Ampeg Company is distributing a guitar and a bass that Danny has designed from the bottom up, made out of plexiglass, and the guitar has six or seven interchangeable pickups. You don't get them all with the guitar, but they all have different sounds and you can try them all out in the store and buy one that has the sound you want...or whatever, for recording and they're really beautiful instruments. I've played them and that's the extension of what he did with the Dan Electro. I still like my Dan Electro better."





HP: "Was the happy, goodtime type of sound of the group something that came about because of the musicians in the group?"

Jesse: "No, it comes from rag time music and Jerry Corbett was the best rag time picker and singer on the scene - although he never got recognition for it. And I played some rag time too and I really loved it - and that's where that happy, bouncy 'Grizzly Bear' stuff came from. It hasn't disappeared yet, it's still in the music, you know, just as the blues influence is - but now we're exploring improvisational - I won't call it jazz, 'cause I don't even know what jazz is - but just exploring improvisational things on the new album. You know, some non-sock-it-to-you beat music. Some of the improvisational things on the album were just things that happened in the studio - that we were playing to dry our heads between takes - because you know you just can't go from one take to another, it gets like - it's like repeating, it's like saying the same thing over and over again or something. And that's the latest direction that the band's gotten into."

HP: "How many changes occurred during the time span between the second and third album, Jerry leaving the group and all?"

Jesse: "Well, RCA didn't want us to go into the studio without a producer, neither did our manager, that hung us up. 'Cause they let us go in, we produced three records - we did "Quicksand" and two others - we thought they were really good. That was the first thing we'd done since "Earth Music"; and the improvement in the production end was tremendous. We wrote the charts, we did all that kind of stuff. But RCA and our manager weren't too crazy about it, so they said we needed a producer. And then Jerry left the band and we wanted to kind of get a footing on the trio thing before we started recording again. And then we had some more...we had a big tour last fall, in which we couldn't go into the studios. So we had to wait until we got to the West Coast again...a year and a half between albums is what it took."

HP: "Do you have any feelings about "Elephant Mountain", where it went, where it's going to lead you?"

Jesse: "Well, I think the next album is going to be done as live as we can do it. Not necessarily live in front of audiences, but we've gone through the whole trip of trying to play together and finding it impossible, and splitting it down and getting into the thing of building records one piece at a time, and now

we've come full circle back around to get the feeling - the live performance feeling into a record; we try to play and sing all at once, as much as possible. And we just started to get into that, toward the end of the album, you know, cause we did some cuts fourteen months after we did other cuts. Some like "Ride The Wind" and the improvisational things are probably more of the direction, more of the warm, open, live feeling that we're probably going to get... probably where the next album is going to be at. Hopefully, anyway."

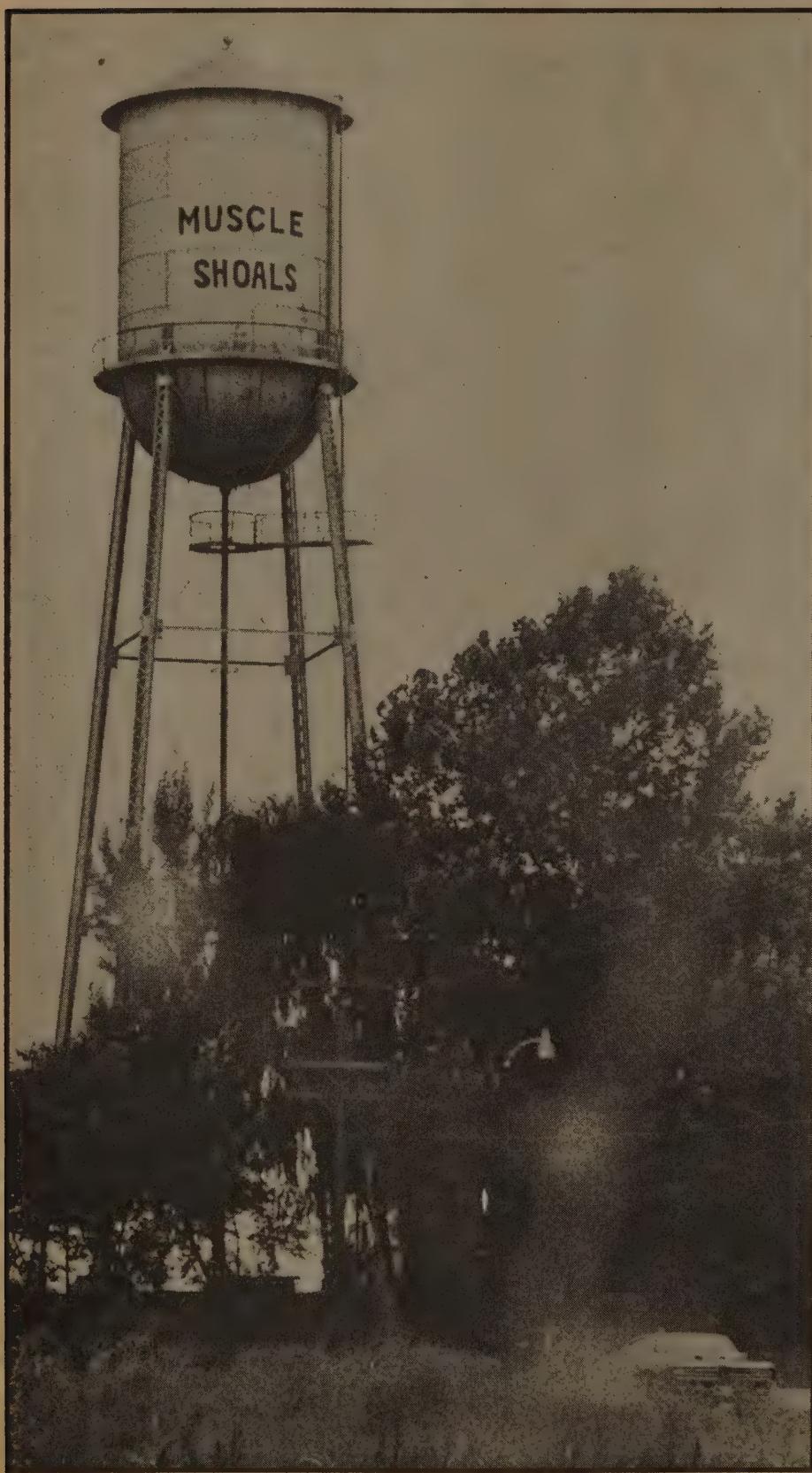
HP: "How is it to work with three instruments and voices as opposed to four?"

Jesse: "It's easier for us. It works. We just never got the four instruments together onstage. If we had, it would have worked beautifully with four, but we never did. We understand each other and we know how to play together and with each other and that's what really counts."

HP: "Could you talk a little about "Let's Get Together"?"

Jesse: "Let's Get Together" is a song that could never be played enough until people learn to live together and somehow relate to each other on a friendly non-violent manner. And the more it's played and the more it's heard, the better it is. □Richard robinson.

MUSCLE SHOALS.



Through the window you can see the outline of Muscle Shoals' best known landmark, the water tower.

There were only seven people on Southern Airlines' Boeing 727 flight number 63 from Atlanta to Muscle Shoals, via Huntsville-Decatur on a recent Wednesday afternoon. Three of the people alighted in Huntsville-Decatur. All that we picked up were a few bags of U.S. mail which were unceremoniously heaved into the hold by a Negro youth. Steam hissed from the concrete as the sun baked the last remnant of an overnight storm.

It would be fair to say that this area is off the beaten tourist track. Up until a year ago, few people outside the iron barriers of the Northern Alabama cotton-fields had ever heard of Muscle Shoals. When you think about it, few people living north of the Mason Dixon Line had heard about any part of Alabama. All you read was the occasional racial story or a George Wallace piece, or combination thereof.

There are valid reasons for the lack of tourist interest hereabouts. Today, as I step from the refrigerator coolness of the Boeing, I shudder under the oven-like blast of 105 degrees. It has topped the century mark every day for the past two weeks, says an airport official with an air of inevitability.

Relief is hard to find. You can't buy a drink in Muscle Shoals unless you like lemonade or know either a bootlegger or moonshiner. The county (which actually consists of four cities — Muscle Shoals, Florence, Sheffield and Tuscumbia — which grew into one combined city of 100,000 people) has been dry for ten years. In the late Fifties it was a rough scene... in one week, locals relate, a sheriff and four deputies were removed from office, and life.

Every Saturday night, in the old days, someone would take a shot at a doorman of one of the popular clubs where underworld activities were as common as customers. So the city elders banned booze, and things quieted down quite considerably.

Going for a stroll in Muscle Shoals can present a depressing montage of misery to the dis-oriented Northerner. Poverty is everywhere and you find special auto license front plates with such priceless pieces of prose as "I'm not poor - I work" and "See you in church on Sunday". Hotel swimming pools resemble the choked hold of a fishing vessel after a heavy catch. Even hotel rooms offer little solace from the heat and boredom - tv tunes out at midnight.

The people who do come here usually make the trip to see the birthplace of Helen Keller in Tuscumbia. Others sometimes see the Florence birthplace of W.C. Handy, the legendary "Father Of The Blues" and composer of "St Louis Blues". But not too many witness the latter scene; it is not even mentioned in the tourist brochures. Handy, of course, was not white.

For the increasing number of Northerners who've been trickling through the tiny Muscle Shoals airport (which sits like a sentinel amid the contrasting baked red soil and green cotton plants) there are really only two things to do here — making records, sleeping, or both.

ALABAMA

Much to the surprise of all of Alabama, Muscle Shoals has become one of the recording capitals of the world, rivalling New York, London, Chicago, Los Angeles, and Nashville as a source of constant hits. Amidst this sprawling untidy cluster of dirty gas stations, wandering wisteria and burned up bitumen, over twenty million sellers have had their beginnings.

The beginnings have been notably humble and extremely honest. Muscle Shoals hasn't reached the plastic, phony league of Nashville, where musicians tear around in black Cadillacs towing speed boats and wearing twenty-two carat gold rings, and where Halls of Fame tower from the parks. Muscle Shoals doesn't even have parks yet. Down there, the name of the game is long grass and studios constructed from old, decrepit bungalows.

The people who are shoving Muscle Shoals bang onto the music map are pretty much down around the earth too. They have not acquired many of the characteristics of music's *nouveau riche*. They are still (and I say again, still) straightforward and seemingly sincere. Like the music, their life style has roots burrowing deep into the clumpy, weedy earth.

A good example is Quin Ivy, a former disc jockey who moved to Muscle Shoals nine years ago when he landed a job with WLAY, a local rock station. In 1965, he opened up a small studio, using a converted radio station console and a couple of mono tape recorders. "It was just something to mess around with," Ivy, who's Ivy-leaguer, clean cut, 32 and a native of Oxford, Miss., recalls with a wall-to-wall smile.

One day, the story goes, a large local boy by the name of Percy Sledge thundered into Ivy's studio with a song he'd written. "He had this one unbelievable song which ah knew could be a hit. Ah programmed rock radio stations for twelve years and ah guess ah got to know what a hit sounds like. So we cut a record on my old equipment and sold the master to Atlantic."

The song was "When A Man Loves A Woman" which went on to sell four million discs. It made Sledge an international pop heavyweight.

The hits he has amassed since — among them "Warm And Tender Love", "It Tears Me Up", and "Take Time To Know Her" — were all cut in Muscle Shoals. In addition, it has given Ivy, who retains a share in Sledge's management, an air-conditioned blue Cadillac Coupe de Ville, quite a few thousand dollars, and a new \$75,000 studio located at 1307 Broadway, undoubtedly the most mis-named street in the South. Ivy's studio sits alone, except for a couple of thousands of stalks of pasphalum weed, and a couple of inactive factories.

Although "When A Man Loves A Woman" wasn't the first hit to sail out of Muscle Shoals (previously, "Steal Away" by Jimmy Hughes and Arthur Alexander's "You Better Move On" had been cut there), it was the record which brought Muscle Shoals to the man who then took it to the world. He is the vice president and general manager of Atlantic Records, Mr.

Jerry Wexler, who was named Producer of the Year in 1968 by Billboard magazine.

From a small studio which sits amongst yet more weeds, disused billboards, and undeveloped lots, Wexler launched the historic career of Aretha Franklin with a song called "I Never Loved A Man." He also put Wilson Pickett back into winning ways with a succession of heavy best sellers, starting with "Land Of A Thousand Dances" and continuing unabated until the present time with "Hey Joe".

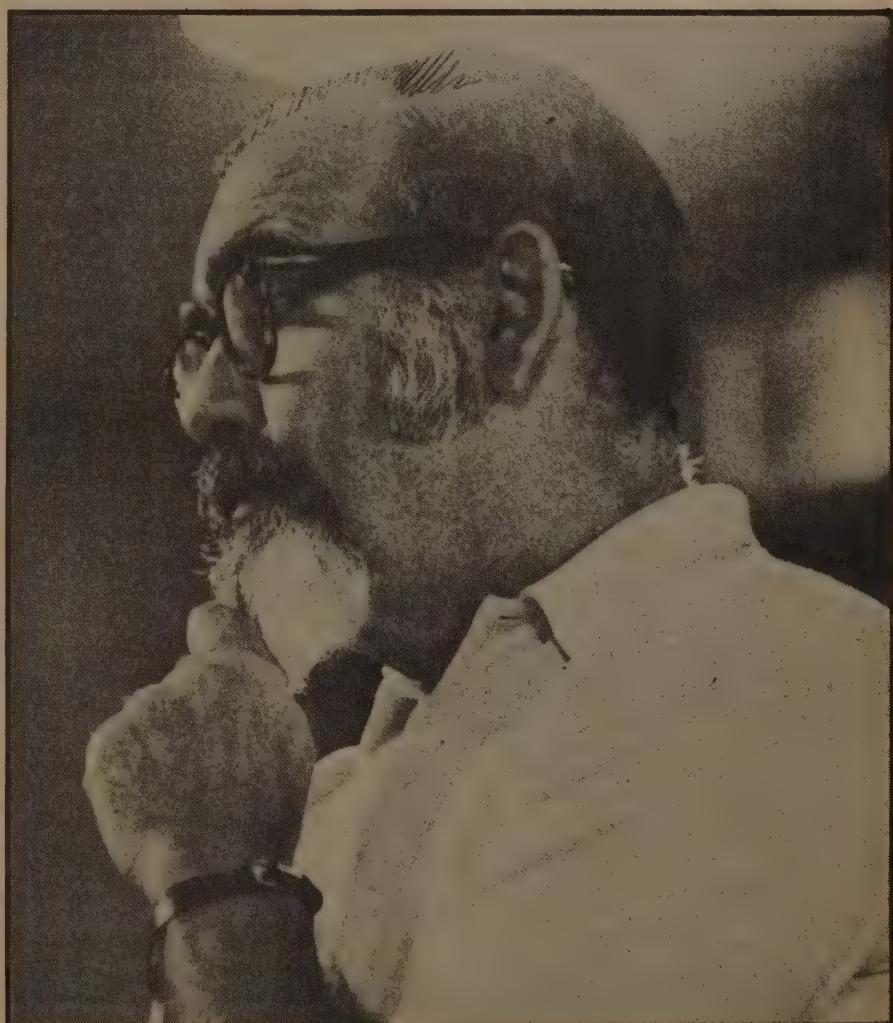
Atlantic has long been renowned as the funkiest provider of pop records and people have come to expect it as a natural turn of events. Most of the funk comes from a surprising and completely unlikely source — a 53 year old New York gentleman (I used the word in its strictest context) with neither long hair nor bell bottoms.

Wexler has thinning gray hair, an even grayer beard, and three children aged 18, 16, and 14. He is truly one of the grooviest people in the hype-and-hot-air filled music business.

Wexler is so hip and so acutely aware that it is almost frightening. He has more energy, both creative and physical, than most men a third his age. He is also exceedingly modest. He denies having had any influence on the music scene, yet his colleagues regard him as a musical genius. In the trade, they say he has a near-perfect ear for picking hits. He lifted Aretha Franklin from five frustrating years of obscurity at Columbia, and in one steamy day in Muscle Shoals, launched her into orbit. She since became the biggest selling female singer in history.

Wexler discovered the joys of working among the Muscle Shoals musicians three years ago. He's made about thirty forays into the area since, cutting such artists as Cher, Aretha, and arranger Arif Mardin. Today he's recording Sam and Dave.

Between takes, as we sit on the back stairs of the house-cum-studio surrounded by mosquitoes, humming crickets, and the drenching heat, Wexler raps about music making in Muscle Shoals.



Although "When A Man Loves A Woman" wasn't the first hit to sail out of Muscle Shoals, it was the record which brought Muscle Shoals to the man who then took it to the world, Jerry Wexler.

"We used to cut most of our funk records in Memphis, but then there was a bit of a hang-up with the guy who owned the Memphis studio, and we decided to look somewhere else. New York was useless. Most of our articles like to record hot Southern style and they simply couldn't go through the Broadway changes in New York. The word was blowing North about this funky little studio in a place called Muscle Shoals so I took Wilson Pickett down there."

"It was just incredible. The musicians were out of sight. They don't work from lead sheets; they simply play it as it grabs them. Raw feeling. I think Muscle Shoals has one of the best rhythm sections in the world."

"They're so good that we fly the boys into New York for special sessions. They do all of Aretha's New York sessions. She won't come down here anymore because of bad memories from her first trip. There were some disagreements. So we move Muscle Shoals to Broadway for a couple of days."

"The musicians here were weaned on cold grits and funky blues, and although most of them are white, they lay down just the sort of colored sound we're after. 'You know man,' Tom Jones once said to me, 'Jerry, I think I've found some English musicians who are almost as good as those great black cats you use with Aretha.' He just wouldn't believe they are whiter than he is."

Although there are clearly a number of contributing factors, the Muscle Shoals musicians are one of the key links in the chain of hits rolling out of this conservative community sitting astride the Tennessee River. One of the best groups of players in the area is working this Sam and Dave session with Wexler.

The studio virtually owns the musicians (you hire the studio and automatically get the players) and, in turn, this studio is owned by two of those musicians. Their names are Jimmy Johnson and Roger Hawkins.

Prior to opening their own studios last February, they worked at Fame studios, the original Muscle Shoals operation owned by Rick Hall. Recently the entire rhythm section split when Hall Johnson and Hawkins bought up an old house on Jackson Highway, across from the hillside cemetery.

It had no roof, but in a couple of months, they turned it into a studio. It's a very groovy place. There is thick brown spackled carpet on the floor (to absorb both sound and the numerous bare feet stomping around), a red and black ceiling, a continually perking coffee machine in the tiny foyer, and right in the middle is a small partition which serves the dual role of washroom and sound booth for acoustic guitar recording. There are no clocks anywhere.

With the exception of Pickett and a few independent productions, all of Atlantic's work is cut in the new studio. "You have to go where the most creative and sympathetic musicians are," shrugs Wexler.

Drummer Hawkins, who provided all of the ferocious beating on Aretha's singles, says: "A good staff musician in Muscle Shoals can earn between \$25,000 and \$30,000 a year here. That's a lot less

than Nashville, but you don't have to cop out here. It's awful hard to come in from scratch, but once you are in, it's a darn good life. The only problem is that there are no clubs where a musician can work after sessions. But things are becoming so hectic now that session work is about all you can handle."

Most of the session men are natives of the area, and most are married with families. They are aged between 20 and 30 and are far removed from the typical New York musician. Of the six players working this Sam and Dave session, only one is single and as they say, available. Hemay be available but he never looks over enthused about the prospect of leaving the studio and driving downtown.

His name is Eddie Hinton and he's a lead picker (local lingo for lead guitarist). He is one of the finest, funkiest guitarists I've ever heard. Wexler figures Hinton will be a big solo star one day.

Right now he's happy just picking out blue notes from a well worn White Fender guitar. He's also into composing and producing.

An unknown young man wanders into the studio and Hinton says: "Where are you from, man?" "Baton Rouge" is the reply. "City boy, eh?" cracks Hinton. Later he says: "Black music is where it's at for me. The only white records I ever owned were by Elvis Presley."

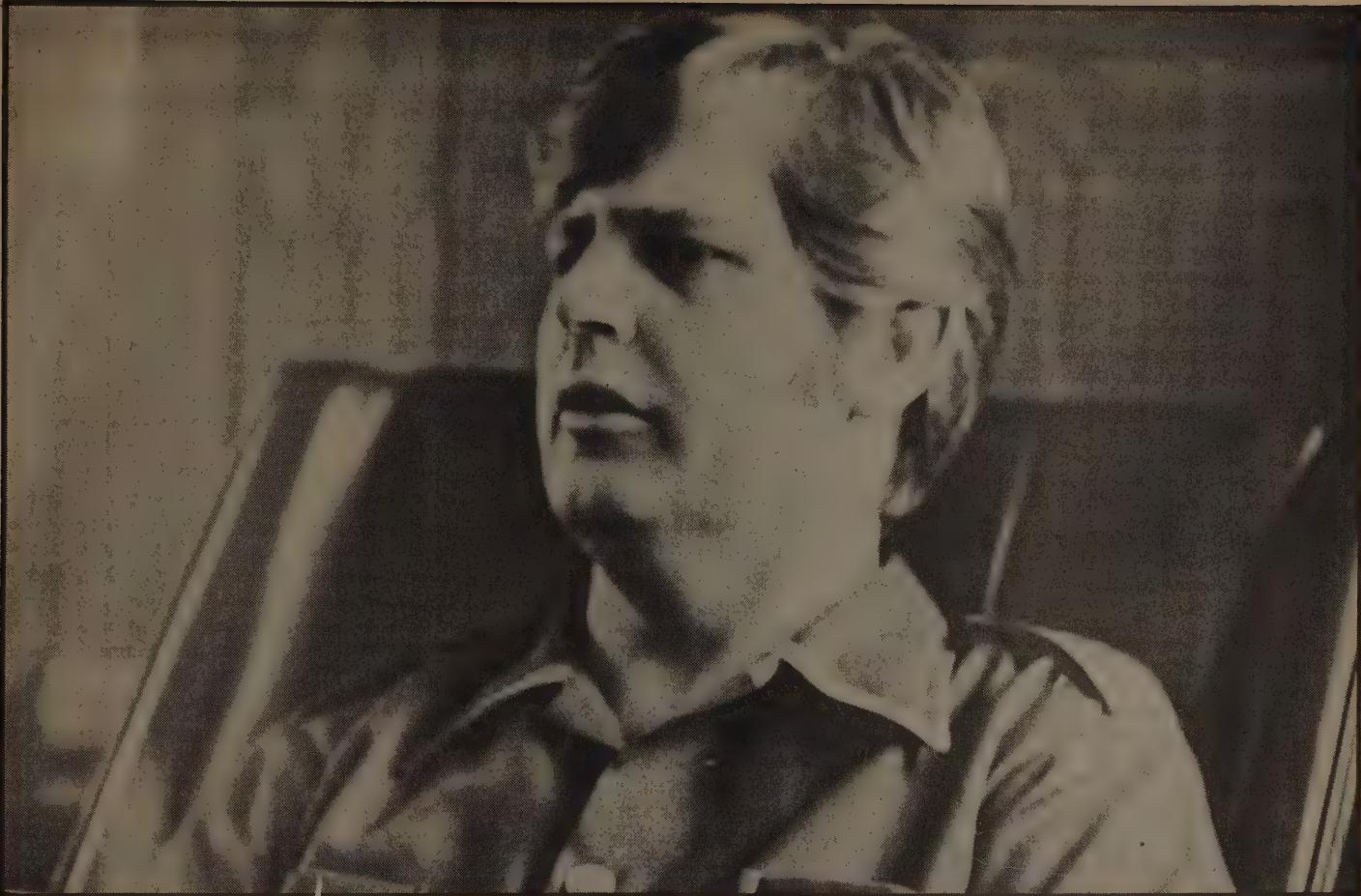
A track called "You Left The Water Running" comes to an end, and Sam and Dave make a b-line for the coffee machine. Wexler comes out of the control room, a complete parody of the pseudo-producer in his out-of-office-in-New-York-gear — a cream T-shirt, bone slacks, brown suede shoes, and sun glasses. The musicians move back to their instruments, cokes and coffee on hand, and Wexler runs down the next song on a cassette machine. It's a tape he made earlier this morning with two Louisiana lads, and he thinks it could make it. The song is what Wexler laughingly refers to as swamp music. He consults with Tom Dowd, his assistant and constant right hand in the studio. Dowd is no chicken either. He's been at Atlantic for 14 years, starting as an engineer and working himself up to full producer status, with such credits as "Cream", "Iron Butterfly", and "The Sweet Inspirations."

A couple of plays of the cassette, and the musicians are starting to mess around with the melody. They change the pace, the flow, the energy. Finally, an hour later, the song is tight and together, zinging along with a fluid, funky motion, and Wexler calls for Sam and Dave. Half way through the second try, Wexler stops the tape. His voice thunders over the huge speakers, "Sam, is there any room in that key? It doesn't feel too free."

Sam's voice rolls back, "Yeah Jerry, it's



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No one has been able to pull more hits out of Muscle Shoals than Rick Hall, who owns Fame Studios, and who produced the area's first hit.

cool. I just wanna get rid of some of the words before the bridge." Three takes later, the song is down. It's a rippling piece of pop - a kind of fusion of "It's Your Thing" and "Proud Mary". The tape will go back to New York tomorrow, where Dowd will mix in some horns and then get together with Wexler for the final reduction and, hopefully, a hit record.

No one has been able to pull more hits out of Muscle Shoals than Rich Hall, who owns Fame Studios, and who produced the area's first hit "You Better Move On". He is a married man in his thirties who must have made almost a million dollars out of Muscle Shoals music-making. As they say in the South, "He's no dude."

He crosses his brown check pants on his Spanish desk, flicks a lock of hair over his ear, and plays with a pencil. He is surrounded by a sort of antiquey Spanish decor. Gold records drip from the panelled walls, almost a dozen of them. "I'm Your Puppet" (James And Bobby Purify), "Funky Broadway" (Wilson Pickett), "Land Of A Thousand Dances" (Pickett), "Mustang Sally" (Pickett), "Sweet Soul Man" (Arthur Conley), "Slip Away" (Clarence Carter), and "Too Weak To Fight" (Carter). Currently he has three records hitting in the Hot 100. Through the window, you can see the outline of Muscle Shoals' best known landmark, the water tower. Hall is finding it difficult to pin-

point the reasons for the success of Muscle Shoals.

"Well, we sure have had a lot of things happen here. I guess you could say we work harder than most people. I mean, I don't think there's any special wind blowing across the country, or the food we eat. They've been trying to get a music industry started in Birmingham (100 miles to the south) for 100 years.

"They've done nothing man, nothing at all. There's some very knowledgeable people in Muscle Shoals; we realize how hard it is to launch hits from here. Therefore, our standards are higher. Somewhere along the line we found out just how high the standards have to be.

"I've been over critical of all my people, maybe too much so. Dann Penn, the composer (his credits include the Box Tops hit of "The Letter") and producer, worked for me a while but then found I was too tough. I've had three groups of musicians when they came to me; they couldn't carry a tune in a bucket. We taught 'em.

"Musicians are important, but without direction they are nothing. In my book, it's the producer that counts. The studio sound or musician is not the final thing.

"Muscle Shoals offers a unique combination. You can only relax here. There's no pressure, lots of freedom and peace of mind. It's the place for artists to get away from things. The artists like the attitudes

of the musicians. Put them in New York for six months, though, and you wouldn't be able to work with them. I guess we've got the right environment here. Whenever I go north, I get treated like a king because of the hits I've had. You can easily get carried away with it all. When I come home to Muscle Shoals, it brings me back to earth."

So named because of the shoals in the Tennessee River which yield tons of mussels which, in turn, provide nitrate fertilizer which, along with a Ford plant and Reynolds Aluminum plant, are the three big local industries. Muscle Shoals is definitely unlike New York. About the grandest night you can have on the town is either authentic southern style barbecued pork and iced tea at a \$3.50 restaurant or a movie.

The movie starts rolling at 7 and you're out of there by midnight. At midnight Muscle Shoals could be painted pink and no one would know until the next morning.

The only thing happening in town after midnight is in the studios or in Wexler's hotel room. He pays a heavy price in his dual role of busy New York record company executive - Muscle Shoals music maker. A typical day can see him discussing by phone a new session with Aretha Franklin, and calling to his secretary to send a note to Paul McCartney saying that Aretha wouldn't be recording a song called "Let It Be", which he'd written especially



"Black music is where it's at for me. The only white records I ever owned were by Elvis Presley," says Eddie Hinton.

for her and what about Marion Williams doing it. His secretary informs him that some important concert promoters are being unpleasant on the phone because the start of the Blind Faith tour is only a week

away and there are still no records available by the group. Wexler calls London and talks to the group's manager. He arranges for an advance tape of two Blind Faith tracks to be rushed to New York,

collected from the airport, taken to a studio for a mother disc to be made, then rushed by motorcycle to the pressing plant in New York. The plant manager is sick in bed and it's a holiday besides, but Wexler gets it all together and dee jays get the advanced disc the next day by special delivery and Blind Faith fill the concert halls. Thus, they also sell records.

Wexler calls in four young men from Baton Rouge, they make up a band called "Cold Grits", and he listens to their audition tape. He's so impressed that he offers them a contract on the spot and talks about opening a studio in Miami with "Cold Grits" as the studio band. The boys are broke and Wexler gives them some money and then turns to Dowd and starts discussing the results of last night's session.

"That last take really cooked Tom; I think we got a record with that one." Tomorrow, Wexler flies to Miami, where he has a house and a boat, and he heads out beyond the atolls and throws out a fishing line. A couple of days later, he returns to New York and belam." The dues I have to pay in the office in New York after a week in the South are incredible," Wexler is saying. "The double pressure puts me under a great strain. But the generation of product is what counts and that's what I'm down here for." Wexler has neither ulcers nor a packet of cigarettes in his pocket. Making music is obviously his life but he has a perspective on it.

So has his family. "My wife is not at all taken back to hear me evaluating 15 acetate demonstration discs at 2 in the morning. She's really outassight; an extremely rare and gifted woman."

When Wexler has spare time, which is rare, he reads, plays records and collects paintings (the collection in his Long Island home includes a Picasso). He once wrote a fiction story which was published in an anthology ("If I hadn't gone into music, I think I'd have gone into writing") and he is a trustee of the California Institute of the Arts, an experimental, workshop style educational institution. "We're trying to get rid of all the things that cause hassles in the colleges."

But finding him rooting around for hits in the deep South is not really that unusual when you dig into it. Fifteen years ago, you'd have found him in New Orleans with Ahmet and Nesuhi Ertegun (the two original owners of Atlantic) trying to talk a scared cab driver to wheel him into the colored district.

Once thee, he and the Ertegunes would talk their way into a Negro dance hall, the sort of places where a white face was as dangerous as a hand grenade with the pin pulled.

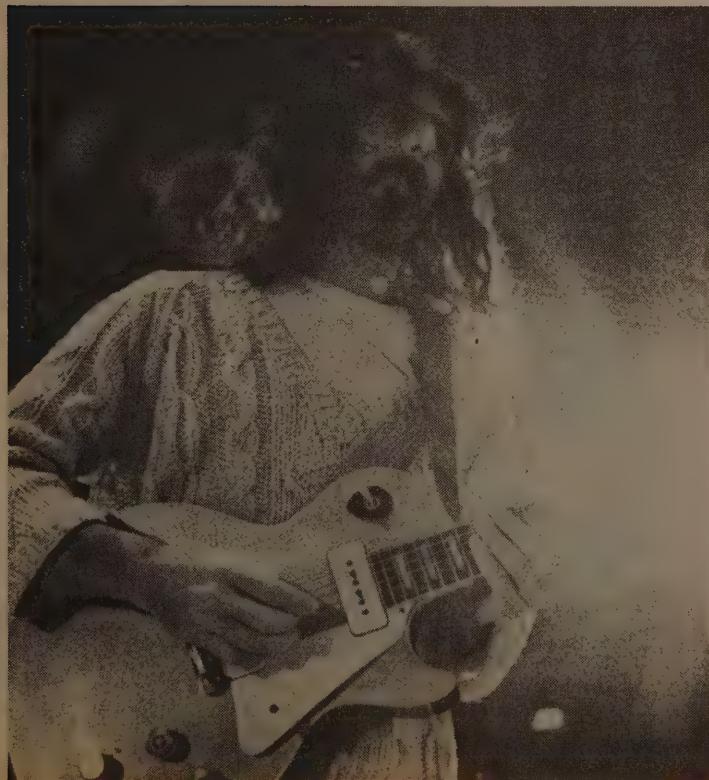
"Funk is where I've always been at. I was extraordinarily priveleged to have worked with two funky musical geniuses in my life - Aretha and Ray Charles. It doesn't seem strange to me to be making records for young people. I feel great that at my age I can still work with contemporary people.

"Most of the guys who started out with me in the record business in the Forties have long since deserted the studio. But for me, being in the studio and making cool, clean funky blues music is by far the most rewarding thing I can do. And right now, Muscle Shoals is the place to be doing it in."

"If these musicians and these studios and writers were in Shreveport, that's where I'd be. But as it happens, Muscle Shoals is where it's all at." □ ritchie yorke.



What Ever Happened To THE MOTHERS OF INVENTION?



The Mothers of Invention, the infamous & repulsive rocking teen combo, is not doing concerts any more. Jimmy Carl Black (the Indian of the group) has formed another ensemble which he calls Geronimo Black (named after his youngest child). Don (Dom De Wild) Preston is collaborating with avant garde dancer Meredith Monk in performances of electronic music. Ian Robertson Underwood is preparing material for a solo album. Roy Estrada, Bunk Gardner, Buzz Gardner & Art Tripp are doing studio work in Hollywood. Motorhead (James Euclid) Sherwood is working on his bike & preparing for a featured role in a film with Captain Beefheart. Frank Zappa is producing various artists for his record companies, Bizarre and Straight (which he co-owns with Herb Cohen), working on film & television projects & is currently writing arrangements for a new album by French jazz violinist Jean Luc Ponty. This Ponty album, to be released on World Pacific, will mark the first attempt by any other artist to record a whole album's worth of Zappa's writing, exclusive of The Mothers of Invention interpretations.

It is possible that, at a later date, when audiences have properly assimilated the recorded work of the group, a re-formation might take place. The following is a brief summary of The Mothers' first five years of musical experimentation & development:

In 1965 a group was formed called The Mothers. In 1966 they made a record which began a musical revolution. The Mothers invented Underground Music. They also invented the double-fold rock album & the concept of making a rock album a total piece of music. The Mothers showed the way to dozens of other groups (including The Beatles & Stones) with their researches & experimentation in a wide range of musical styles & mediums.



The Mothers set new standards for performance. In terms of pure musicianship, theatrical presentation, formal concept & sheer absurdity, this one ugly band demonstrated to the music industry that it was indeed possible to make the performance of electric music a valid artistic expression.

In 1967 (April through August), The Garrick Theater on Bleecker Street in New York was devastated by cherry bombs, mouldering vegetables, whipped cream, stuffed giraffes & depraved plastic frogs...the whole range of expressive Americana...all of it neatly organized into what people today would probably call a "Love-Rock Long-Hair Tribal Musical". The Mothers called it "Pigs & Repugnant: Absolutely Free" (an off off-Broadway musical)...it was in its third month when "Hair" first opened.

The Mothers was the first big electric band. They pioneered the use of amplified and/or electronically modified woodwind instruments...everything from piccolo to bassoon. They were the first to use the wah wah pedal on guitar as well as horns and electric keyboard instruments. They laid some of the theoretical ground-work which influenced the design of many commercially manufactured electro-musical devices.

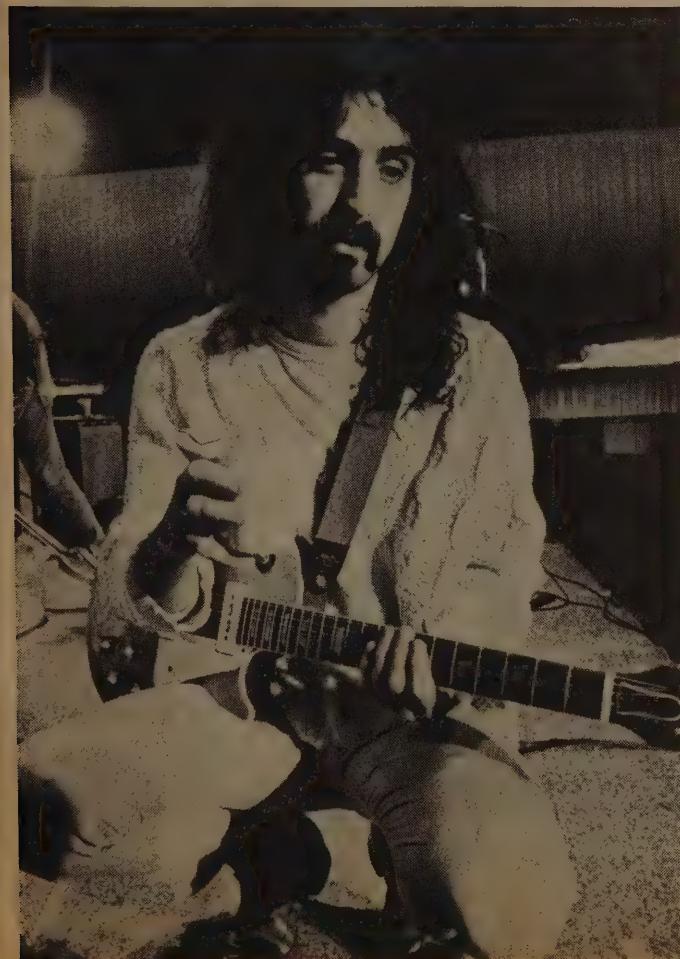
The Mothers managed to perform in alien time signatures & bizarre harmonic climates with a subtle ease that led many to believe it was all happening in 4/4 with a teen-age back beat. Through their use of procedures normally associated with contemporary "serious music" (unusual percussion techniques, electronic music, the use of sound in blocks, strands, sheets and vapors), The Mothers were able to direct the attention of a large number of young people to the work of many contemporary composers.

In 1968, Ruben Sano lifted his immense white-gloved hand, made his fingers go "snat!" and instantly Neo-Greaser Rock was born. A single was released from Ruben's boss album (remember "Cruisin' With Ruben & The Jets") called "Deseri". It was played on many AM stations (actually rising to #39 on the Top Forty at KIOA in Des Moines, Iowa) until programmers discovered Ruben & The Jets was really The Mothers under a disguise.

Meanwhile, the so-called Underground FM stations could boast (because they were so cool and far out) that they actually went so far as to play The Mothers of Invention albums on their stations. Yes. Boldly they'd whip a few cuts from "Freak Out" on their listeners between the steady stream of important blues numbers.

And then of course, there was "Uncle Meat", recorded back to back with "Ruben & The Jets" (a somewhat unusual production procedure). In spite of the musical merit of the album, the only thing that drew any attention was the fact that several words, in common usage, were included in candid dialogue sections.

Awaiting release is a collection of 12 complete albums of Mothers' music, a retrospective exhibition of the group's most interesting work, covering a span from two years prior to the actual formation of the ensemble, through August 1969. Included in the collection is documentary material from first rehearsals, tracing the development of the group through to its most recent live performances in the U.S. and Europe, some of which have become almost legendary. To those people who cared at all about The Mothers' musical explorations (and also those who didn't care & who wish to be merely entertained), this collection will prove of great interest. □ frank zappa





ERIC CLAPTON

Speaks Out On Concert Violence

As far as Blind Faith and setting the record straight is concerned there's an awful lot of record in dire need of straightening. Reports that filtered back to England, as Winwood, Baker, Clapton, and Grech were engaged on their eventful

concert tour of America, verged from the sublime to the ridiculous — stories of police brutality and violent flare-ups during performances falling upon rumors of dissatisfaction within the group and even possible break-ups with every

increasing speed.

Eric Clapton, looking slightly thinner than when he embarked for the U.S., albeit, mighty healthy under a biblical beard, was appointed to do the straightening.

A smiling Eric descended upon us in the office of his manager, Robert Stigwood, after being detained by the latter and accountants above. He was late, but few are late with such charm as self-effacing Mr. Clapton.

As ever, he proved a co-operative subject.

"The violence happened everywhere we played. The worse were in Los Angeles, New York, and Phoenix. When I was with Cream it had not really grown then. Now the kids come to a show with one idea — violence and to heckle the cops. It is easy to blame the cops.

"But the audience comes prepared for the fact that there will be cops there and they are bugged from the start. Their main thing is to heckle the cops and the main thing for the cops is to answer back with violence.

"Our main thing was to appease them both — and that has nothing to do with being a musician. That's being a politician."

The peak of violence and hassles was reached in Phoenix according to Eric.

"The trouble was really with Delaney And Bonnie...Phoenix was their last night on the tour and like most nights we jammed with them. Bonnie really got into it and fell off the stage, down ten feet onto concrete. Pandemonium broke out.

"The police dragged her to an office and would not let us in. After arguments we eventually got in and took her to the hospital with Delaney carrying her.

"There were more hassles there with the cops and Delaney dropped her again onto concrete and she ended up in the hospital with a broken vertebrae.

"What can you do? It is a police state; it is a police country."

Will the group think twice before touring there again?

"It needs rethinking. I don't think that kind of thing can go on much longer. There should be some sort of stipulation in the contracts. You have got to make sure there are going to be no cops there.

"The effect of all this on the group was very bad. We used to get notices accusing us of not living up to our responsibilities because it was happening.

"Sometimes we really did get through to the audiences; sometimes we didn't. We played pretty well on most of the tour; except when we had to play too loud to make ourselves heard.

"But people were very bitter because they had to see us in such large venues; because they thought we had a big-time attitude, a 'supergroup' attitude, towards it.

"They were just bitter; they hold it against you. But we just wanted to play to as many as we could and then move on. It sounds good in theory but you cannot get into playing like that. You have got to play a residency at a club or something to really get through.

"Yes I would like to go back. People seem to know more about me and my music and Steve's music than they do here. Our album is Number One in America; it is probably Number Forty here. I am so much out of touch with what is going on here."

Couldn't that be your fault because you spend too much time in America?

"Yes, that may be true. But that's where they want us."

It could also be said that that's where the money is.

"That may be true again and if that is true then it is my fault; I have been getting too much into the money angle. I have been feeling guilty about it."

Why America before an England tour?

"Well, it is still that thrill of going to America." he smiled. "Though we thought, when we formed, that we would do a couple of gigs here and then go to America. It ended up, as you know, with one gig and then we went to Scandinavia.

"The first thing I did when we got back was to pick up the papers and find that people (at the Hyde Park concert) didn't dig us...My instant reaction was, 'Well I'm not playing here any more.'

How much has Blind Faith fulfilled their hopes? I am pleased with the first album and with a lot of the performances we did. But I don't think the group is going to stay together very long.

"Steve's going to do something on his own and I will do something on my own. I am inclined to say, 'Well, that was The Blind Faith tour!' We may come together again with maybe a different name."

A good part of the criticism of Blind Faith has been directed against the dominance of Winwood over Baker and Clapton.

"When we formed Blind Faith, I thought Steve had the best voice, so I encouraged him and pushed him into the front. Maybe people want me to sing. When I did do a vocal on the tour it used to get good applause."

Isn't it true to some extent that both Eric and Ginger need to be led rather than be leaders and that's why Steve took the helm?

"Maybe, I feel very insecure sometimes that I am not doing the right thing. But it is my own hang up and the sooner I get over that the better. After all it is easier to be led than to lead."

How much musical satisfaction was there from the tour?

"A lot. I learned a great deal. We travelled the old fashioned way in a group's coach. It was all due to Delaney and Bonnie. I cannot tell you how great they are musically. They also made me feel ashamed because they were working for virtually nothing because they had such a large band to pay. They had virtually no billing and yet they were always cheerful."

Was there any foundation for rumors of dissatisfaction in the group?

"There were times when the group could have been larger and times when it could have been smaller — just Steve and I."

"In the first five days there everybody blew out and came back to England except me. There were differences, mainly because we were being boosted as a 'supergroup'. Egos were flying up and down. I was ashamed because I didn't think we were big enough to take that. A group cannot start like that."

"The best times we had were away from the stage, parties on the coach and things. So far as the success of the group was concerned we underwent too much strain. We got a large percentage of bad nights and a small percentage of good nights."

Eric agreed that to a certain extent that Blind Faith was crippled before it even started, by the 'supergroup' title.

Wouldn't that title haunt him personally for the rest of his career? He was philosophic in recognizing the problem. "There is one way to avoid it. Change your name. If I decided to make an instrumental single I would do it under a different name so I can tell if it's being bought for my name or for the music..." □ nick logan

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• SOMEDAY WE'LL BE TOGETHER

(As recorded by the Supremes/Motown)

JACKIE BEAVERS

JOHNNY BRISTOL

HARVEY FUQUA

You're far away from me my love
And just as sure as my, my baby
As there are stars above
I wanna say, I wanna say, I wanna say
Someday we'll be together
We will yes we will
Say someday we'll be together
I know, I know, I know
A long time ago my sweet thing I made a big mistake
I said I said goodbye
Ever since that day now all I want to do is cry, cry
Oh hey, hey, hey
I long for you every night
Just to kiss your sweet, sweet lips
Hold you ever so tight.

I wanna say someday we'll be together, oh yes we will
You know my love is yours baby
Oh right from the start
You, you, you possess my soul now honey
And I know, I know you own my heart and I want to say
Someday we'll be together
We will, yes we will.
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• WHOLE LOTTA LOVE

(As recorded by Led Zeppelin/Atlantic)

JIMMY PAGE

JOHN PAUL JONES

JOHN BONHAM

You need coolin' baby I'm not foolin'
I'm gonna say it yeah
Go back to schoolin' way down inside
Oh honey you need it, I'm gonna give you my love
Wanna whole lotta love, wanna whole lotta love
Wanna whole lotta love, wanna whole lotta love.
You've been learnin' baby I've been burnin'
All them good times baby, baby
I've been yearnin' way, way down
My honey you need it
I'm gonna give you my love
I'm gonna give you my love.

You've been coolin' baby, I've been droolin'
An' them good times I've been misusing way, way down inside

I'm gonna give you my love
I'm gonna give you every inch of my love
Gonna give you my love way down inside
Woman you need love
Shake for me girl, I wanna be your back door man
Hey oh, hey oh oh oh oh
Keep a-coolin' baby, keep a-coolin' baby.
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• EARLY IN THE MORNING

(As recorded by Vanity Fare/Page One)

MIKE LEENDER

EDDIE SEAGO

Evening is the time of day
I find nothing much to see
Don't know what to do but I come to
When it's early in the morning
Over by the window day is dawning
When I feel the air
I feel that life is very good to me
you know
In the sun there is so much yellow
Something in the early morning meadow
Tells me that today you're on your way
And you'll be coming home, home to me.

Night time isn't clear to me
I find nothing near to me
Don't know what to do but I come to
When it's early in the morning
Very very early without warning I came
Feel a newly born vibration
Sneaking up on me again
There's a song bird on my pillow
I can see the fun in weeping willow
I can see the sun
You're on your way and you'll be coming home, home with me.

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PARADE OF SONG HITS

•JAM UP AND JELLY TIGHT

(As recorded by Tommy Roe/ABC)

T. ROE
F. WELLER

Jam up and jelly tight
My, my, my baby
Now you're outta sight
Jam up and jelly tight
You look a little naughty
But you're so polite
Jam up and jelly tight
You won't say you will but there's
a chance that you might.

I said the first day I met you
Someday I'm gonna get you
Now you're here and baby I love it
So come on and give me some lovin'
Jam up and jelly tight
Jam up and jelly tight.

You've got a sweet disposition
So come on and give me permission
For one kiss and maybe another
You'll see we were meant for each other
Jam up and jelly tight
Jam up and jelly tight.

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•DON'T LET LOVE HANG YOU UP

(As recorded by Jerry Butler/Mercury)

KENNY GAMBLE

LEON HUFF

JERRY BUTLER

Don't let love hang you up
Don't let it make you sad and blue
Don't let love hang you up
Cause it won't be long
Said it won't be long before my life is through
You're walking around in a world of grey
Somebody just stole your sunshine away
And I know the last thing you want to hear from me
Some old dilapidated jive philosophy
Oh get yourself together stop complaining about the weather
And I know how it feels
When your love's gone wrong.

Your long-faced and lonely
But you must be strong
Come out and get yourself all lost and proud
Cry a little, sign a little
But for cryin'-out-loud girl
Don't be looking around for sympathy
You won't be able to see the forest for the trees,
(Repeat chorus).

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•YOU KEEP ME HANGIN' ON

(As recorded by Wilson Pickett/
Atlantic)

HOLLAND
DOZIER
HOLLAND

Set me free
Why don't you baby
Get out of my life
Why don't you baby
'Cause you don't really love me
You just keep me hangin' on
You don't really need me
But you keep me hangin' on.

Why do you keep a-comin' around
Playing with my heart
Why don't you get out of my life
And let me make a new start
Let me get over you
The way you've gotten over me
Hey, set me free
Why don't you baby
Let me be
Why don't you baby
'Cause you don't really love me
You just keep me hangin' on
Now you don't really want me
You just keep me hangin' on.

You say although we broke up
You still wanna be just friends
But how can we still be friends
When seeing you only breaks my heart again
And there ain't nothing I can do about it
Set me free
Why don't you baby
Get out of my life
Why don't you baby
Set me free
Why don't you baby
Get out of my life
Why don't you baby.

You claim you still care for me
But your heart and soul needs to be free
Now that you've got your freedom
You wanna still hold on to me
You don't want me for yourself
So let me find somebody else
Hey, hey, why don't you be a man about it
And set me free
Now you don't care a thing about me
You're just using me
Go on get out, get out of my life
And let me sleep at night
Please you don't really love me
You just keep me hangin' on.

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•SUNDAY MORNING'

(As recorded by Oliver/Crewe)
MARGO GURYAN

Sunday mornin', sun shining from your eyes
Sleepy face smiling into mine
Sunday mornin', lots of time with nothing to do
Lots of time to spend with you on Sunday Mornin'
It's so quiet in the streets
We can hear the sound of feet walkin' by
I'll put coffee on to brew, we can have a cup or two
And do what other people do on Sunday mornin'
Sunday mornin' Sunday mornin' Sunday
Sunday, Sunday, Sunday
I love Sunday, Sunday mornin'
Come hold me in your arms, I love you
Everything's alright, everything's alright
everything's alright.

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•COLD TURKEY

(As recorded by Plastic Ono Band/Apple)

JOHN LENNON

Temperature's rising, fever is high
Can't see no future
Can't see no sky
My feet are so heavy so is my head
I wish I was a baby
I wish I was dead
Cold turkey has got me on the run.

My body is aching, goose pimple bones
Can't see nobody, leave me alone
My eyes are wide open
Can't get to sleep
One thing I'm sure of
I'm in a deep freeze
Cold turkey has got me on the run.

Cold turkey has got me on the run
Thirty-six hours rollin' in pain
Praying to be someone, free me again
Oh why be a good boy
Please make me well
I promise you anything
Get me out of this hell
Cold turkey has got me on the run.

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PARADE OF SONG HITS

●CUPID

(As recorded by Johnny Nash/Jad)
SAM COOKE

Cupid draw back your bow
And let your arrow go
Straight to my lover's heart for me,
for me
Cupid, please hear my cry
And let your arrow fly
Straight to my lover's heart for me.

Now, I don't mean to bother you
But I'm in distress
There's danger of me losing
All of my happiness
For I love a girl
Who doesn't know I exist
And this you can fix, oh.

Now, Cupid, if your arrow
Makes her love strong for me
I promise I will love her until eternity
I know between the two of us
Her heart we can steal
Help me if you will, oh.

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●LA LA LA (If I Had You)

(As recorded by Bobby Sherman/
Metromedia)

DANNY JANSSEN
La, la, la, la, la, la
There ain't nothing in this world I
couldn't do
La, la, la, la, la, la
My dreams would all come true if I had
you.

I'm just a lonely boy in a great big
lonely world
Someone like you could make my dreams
come true
Then all the mountains I could climb
If you'd just put your hand in mine
There ain't nothing in this world I
couldn't do.
(Repeat chorus).

You can make a rainy day sunny in my
mind
You make the world seem like a friend to
me
Yeah, there ain't nothing I couldn't do
If you were there to see me through
And I loved you and knew that you
loved me
(Repeat chorus).

I would feel ten feet tall if you were at
my side
There ain't nothing in this world I couldn't
do
Kings would give up thrones to be
In love for just one hour like me
And that's the way I'd feel if I had you
(Repeat chorus).

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●CHERRY HILL PARK

(As recorded by Billy Joe Royal/Columbia)

ROBERT NIX

BILLY GILMORE
Mary Hill used to hang out in Cherry
Hill Park
The games she played lasted all day to
way after dark
All the girls they criticized her
But all the guys just idolized her
Cause Mary Hill was such a thrill after
dark in Cherry Hill Park
Playin' games with everyone till way after
dark.

Mary Hill loved to ride on the merry-
go-round
All the guys got eager eyes watchin' Mary
go 'round
In the daytime
Mary Hill was a teaser come the night
she was just a pleaser
Mary Hill was such a thrill after dark
in Cherry Hill Park.

Then one day Mary Hill she married
away
A man with money said come on honey
And she said o.k.
She went away to play a one man game
And since that day it ain't been the same
Cause Mary Hill was such a thrill after
dark in Cherry Hill Park.

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●ELEANOR RIGBY

(As recorded by The Beatles/Capitol)

JOHN LENNON

PAUL McCARTNEY

Ah, look at all the lonely people
Eleanor Rigby picks up the rice in the
church
Where a wedding has been
Lives in a dream
Waits at the window, wearing the face
that she keeps in a jar by the door
Who is it for?

All the lonely people, where do they come
from?
All the lonely people, where do they all
belong?
Father McKenzie, writing the words of a
sermon that no one will hear
No one comes near
Look at him working, darning his socks
in the night
When there's nobody there
What does he care.

All the lonely people, ah, look at all the
lonely people
Eleanor Rigby died in the church and was
buried along with her name
Nobody came
Father McKenzie, wiping the dirt from his
hands as he walks from the grave
No one was saved
(Repeat chorus).

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●KOZMIC BLUES

(As recorded by Janis Joplin/Columbia)

GABRIEL MEKLER

Time keeps movin' on, friends they turn
away
I keep movin' on but I never found out
why I keep pushin' so hard
And babe I keep tryin' to make it right
So I'm never lonely again Wooooooooooooo
But it don't make no difference baby
No, no and I know what I could always try
It don't make no difference baby
I better hold it now, I better need it now
I better use it until the day that I die.

Time has come to rest
Twenty-five years with just one man oh
yeah
Well I'm twenty-five years older now
So I know what you'd really like
But I'm no better baby and I can't
help you no more than I did when I
was just a girl
Don't expect any answer dear
For I know that they don't come with age'
I ain't gonna love you any better babe
Ain't never gonna love you right
So you better dig it now, right now.

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●DON'T LET HIM TAKE YOUR LOVE FROM ME

(As recorded by the Four Tops/
Motown)

NORMAN WHITFIELD

BARRETT STRONG

I know you're infatuated with her love-
liness
And you tell me she's the key to your
happiness
You ask me to try and try and
understand
Well just put yourself in my place go on
and see if you can
I'm beggin' you.

Don't let him take your love from me
Don't let him, don't let him take your love
from me
Don't let him take it away from me
Don't let him, don't let him take your
love away from me.

So what if he whispers how much he loves
you in your ear
Pay him no mind because I love you much
more dear
My love can move mountains that's how
strong it is for you
And for you to walk away into his arms
and break my heart in two
So darling (chorus.)

If you leave me for him you would truly
be unfair

Remember it was I who stuck by you
When you didn't have a friend
Now I'm beggin' you on bended knees
Baby, baby please stay here with me
darling.
(Chorus.)

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PARADE OF SONG HITS

•EVIL WOMAN

(As recorded by Crow/Amaret)

LARRY WIEGAND

RICHARD WIEGAND

DAVID WAGGONER

I see the look of evil in your eyes
You've been filling me all full of lies
The morrow will not change your
shameful deed
You will bear someone else' fertile seed
Evil woman don't play your games with
me
Evil woman don't play your games with
me.

Now I know just what you're looking for
You want me to claim this child you bore
But I know that it was he, not me
And you know just how it's got to be
Evil woman don't play your games with
me.
Evil woman don't play your games with
me.

Wickedness lies in your moistened lips
You body moves just like the crack of a
whip
Black cats lay atop your satin bed
You sure wish that you could see me dead
Evil woman don't play your games with
me.
Evil woman don't play your games with
me.

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•WHEN WE GET MARRIED

(As recorded by 1910 Fruitgum Co./
Buddah)

R. CORDELL

J. J. WOODS

There'll be flowers baby for you and me
Just wait and see
And everyone is gonna come
And there'll be sunshine baby in every
room
That afternoon when we get married
When we get married
When we get married, yeah
When we get married,
When we get married.

And there'll be church bells ringing
everywhere
And this I swear

It's gonna be for you and me
And in the chapel baby
You'll wear my ring
And everything when we get married
When we get married
When we get married, yeah
When we get married
When we get married.

I know there'll be some happy tears that
day
When we are standing side by side
And when your daddy gives his little girl
away
Your momma's gonna break right down
and cry
When we get married
When we get married, yeah
When we get married
When we get married, yeah
When we get married.

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•RAINDROPS KEEP FALLIN' ON MY HEAD

(From 20th Century-Fox film Butch Cassidy and the Sundance Kid)

(As recorded by B.J. Thomas/Scepter)
HAL DAVID
BURT BACHARACH

Raindrops keep fallin' on my head
And just like the guy who's feet are too
big for his bed
Nothing seems to fit
Those raindrops are fallin' on my head
They keep fallin'.

So I just did me some talkin' to the sun
And I said I didn't like the way he got
things done
Sleepin' on the job
Those raindrops keep fallin' on my head
They keep fallin'.

But there's one thing I know
The blues they sent to meet me won't
defeat me
It won't be long till happiness steps up to
greet me
Raindrops keep fallin' on my head
But that doesn't mean my eyes will still
be turnin' red
Cryin's not for me 'cause I'm never gonna
stop the rain by complainin'
Because I'm free nothin's worryin' me!

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•JINGLE JANGLE

(As recorded by the Archies/Kirshner)

JEFF BARRY

La da da, La da da
(Sing me, sing me, sing me, yeah)
La da da, la da da
(Sing the jingle jangle song)
La da da, la da da
(Sing me, sing me baby, yeah)
La da da la da da.

Ever since I met-cha
I couldn't want you better
I couldn't love you stronger if I tried
It's my true heart I'm showin' or my nose
would be growin'
You know that it gets longer when I lie
Singin' (Repeat chorus.)

Bein' kinda pretty and down here in
the city
Find it isn't easy to be smart
When tryin' to untangle the jingle from
the jangle
It's easy if you listen with your heart
Singin' (Repeat chorus.)

You'll make the winter springtime and
jingle jangle
sing time
Right on through the summer and the fall
So darlin' don't be weepin' and please
don't you be sleepin'
When I come creepin' down the hill
To sing ya (Repeat chorus.)

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Inc.

•MEMORIES OF A BROKEN PROMISE

(As recorded by Motherlode/Buddah)

D. BROOKS

Was there a call for me
I have been waiting for so very long
Was I blinded by love
And the warm summer breeze
Was it the ship, the sea
That let her get next to me
We met, we danced till long after three
Those worldly tour we make
We're just you and me.

Soon we had to say goodbye
It was fall again
She went her way and I went mine
But before we left
We both made a vow
I had stuck by mine but she hasn't
somehow
Oh Lord wherever she may be
Please tell her to get in touch with me
Please get in touch with me
You got to get in touch with me baby.
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•WHAT YOU GAVE ME

(As recorded by Marvin Gaye & Tammi Terrell/Tamia)

NICHOLAS ASHFORD

VALERIE SIMPSON

(Boy) Like a breath of spring you came
And as I leave I can only sigh your name
Cries of anguish echo from way down but
will never reach my lips to make a sound
Though it seems my world is crumbling
Honey, you don't owe me anything cause
(Both) What you gave me

(Boy) Girl,
(Both) Is more than enough to last
(Girl) Oh yes it is ooooh
You've given me so much warmth I don't
see how I could ever grow cold
In my mind there is a picture of you and I
That nobody has the price to buy
I don't know what made you change your
mind

But you'll be back it's just a matter of time
Cause (Both), what you gave me

(Boy), Girl,
(Both) Is more than enough to last
(Girl) Oh yes it is ooooh
(Both) Into my life you came like a
breath of spring

Giving me a song to sing
(Boy) oh yeah
(Girl) Oh yeah
(Boy) And though I know you're leaving
I won't be grieving cause I know

(Girl) Time has a way of showing us the
things we really need and no matter
where you go I know you'll find your
way back home

(Boy) Oh baby and now I know it's not
reality
You'll always be a part of me.
Cause, (Repeat chorus.)

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PARADE OF SONG HITS

•MIDNIGHT

(As recorded by the Classics IV/Imperial)

B. BUIE

J. COBB

When the sun comes up in the morning
Til the shadows start to fade
I think about a midnight long ago
I remember midnight kisses
And the magic of a smile
And the midnight moon of love
That used to glow.
Ooo midnight, oo midnight
My days are lonely without you.

It was twelve o'clock when I met her
And her hair was raven black
So I used to call her midnight just for fun
We'd go laughing through the darkness
Making wishes on a star
And every wish came true except for one,
And now I'm always midnight blue.

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•I WANT YOU BACK

(As recorded by the Jackson 5/
Motown)

FREDRICK DERREN

ALFONSO MILZELL

DEKE RICHARDS

BERRY GORDY, JR.

When I had you to myself I didn't want
you around.

Those pretty faces made you stand out in
a crowd

Then someone picked you from the bunch

One glance is all it took

Now it's much too late for me to take a
second look

Oh baby give me one more chance to show
that I love you

Won't you please let me back in your
heart

Oh darling, I was blind to let you go
Now since I see you in his arms

Ooh, ooh I want you back

I, I do now I want you back

Ooh, ooh baby I want you back

Oh yeah, yeah, yeah I want you back

Hey, hey, now, now.

Trying to live without your love is one
long sleepless night

Let me show you girl that I know wrong
from right

Every street you walk on I leave tear
stains on the ground

Following the girl I didn't even want
around

Let me see you now

Oh baby all I need is one more chance

To show you that I love you

Oh give me one more chance to show
you that I love you

Baby, baby, baby (so what happened then)

Let me look again baby I was blind to
let you go

Cause now since I see you in his arms
Spare me all this, cause give back what

I lost.

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•HEAVEN KNOWS

(As recorded by Grassroots/Dunhill)

HARVEY PRICE

DAN WALSH

With a song in my heart
And a chance to be yours forever
I couldn't feel more secure
I know I couldn't feel any better.

Oh Lord heaven knows
How much I love you and how much
it shows
Oh Lord heaven knows.

Everytime we're together
Your love is moving like lightning
through me
It's such a beautiful feeling
Never hearing goodbye said to me.

I was living without you
Trying to make it alone
But there is something about you
Now your heart is my home.
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•I'LL HOLD OUT MY HAND

(As recorded by Clique/White
Whale)

CHIP TAYLOR

AL GORGONI

Just like a child, got to set your heart
to believing

But you don't even try to let yourself
believe what you're feeling

So I'll hold out my hand and I'll be
your friend

You don't have to be mine and I'll
try and I'll try

And try it again to get you to open
your eyes

So little we see can show us where
we should be goin'

And that what we can feel

Only thing really worth knowin'

So I'll hold out my hand and I'll be
your friend

You don't have to be mine

And I'll try and I'll try and try it again
To get you to open your eyes

Well, we can walk through days of
sunshine

If we only let it be

Just turn around and see yourself

You know you're just like me

Well we can leave it all behind us

Got to live a different way

Well we can't wait until tomorrow

Got to get it down so I'll hold out my
hand

And I'll be your friend you don't have
to be mine

And I'll try and I'll try and try it
again to get you to open your
eyes.

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•SEE RUBY FALL

(As recorded by Johnny Cash/Columbia)

JOHNNY CASH

ROY ORBINSON

Well I knew someday Ruby would be
leaving
That she wasn't happy living quietly,
quietly
And then she would get that bedroom
look each morning

And I felt Ruby pull away from me
So go downtown at nine o'clock this
evening

Walk under that red light and down the
hall again

Look for the highest blind girl that's
Ruby

And if you wait your turn you'll see
Ruby fall.

Don't let her know that you even know
me

She'll be trying to forget it all

And don't tell me how it was tonight
tomorrow

Cause I don't care to see Ruby fall.

I didn't hold her back when she got
restless

One man was not enough she wants it all
I let her go when I saw what she
wanted

Cause I can't stand to see Ruby fall.
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•WALKING IN THE RAIN

(As recorded by Jay & The Americans/
United Artists)

PHIL SPECTOR

BARRY MANN

CYNTHIA WEIL

I want her and I need her

And someday some way

Woh, oh, oh, oh, oh I'll meet her

She'll be kind of shy

But real good lookin' too

And I'll be certain she's my girl
by the things she'll like to do

(Like) walking in the rain

And wishing on the stars up above
And being so in love.

When she's near me I'll kiss her

And when she leaves me

Woh, oh, oh, oh I'll miss her

Tho' sometimes we'll fight

I won't really care

I know she's gonna be all right

'Cause we've got so much we share

(Like) walking in the rain

And wishing on the stars up above
And being so in love.

Joannie, she'll never do

Peggy it isn't her too

They would never no they'd never,

never ever love.

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PARADE OF SONG HITS



•BLISTERED

(As recorded by Johnny Cash/
Columbia)

BILLY EDD WEELER

I got great big blisters on my blood-shot eyes
From lookin' at that long legged female up ahead
What she does simply walkin' down the sidewalks of the city
Makes me think about some stray cat gettin' fed
She's got a whole lot of motion in her soul I know
But her soul's not the place she lets it show
She's got a body, oh yeah
She's got a motion, oh yeah
She's gonna get me, oh yeah
She's gonna burn me, oh yeah
She's gonna tear my soul apart
Put big blisters on my heart

But what a mighty crazy cookin' way to go.

Now I got great big blisters on my fingertips
From reachin' in my pocket book and pickin' out the bills
And I got tiny white blisters in my throat from tryin' to ease my nervous tensions
Takin' all them patent pills
And ever since we started runnin' round from bar to bar
I just can't eat a bite and keep my stomach settled down
She's got a body, oh yeah
She's got a motion oh yeah
She's gonna get me oh yeah
She's gonna burn me oh yeah
She done tore my heart apart
Put big blisters on my heart
But what a mighty crazy cookin' way to go.

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•HAVE A LITTLE TALK WITH MYSELF

(As recorded by Ray Stevens/
Monument)

RAY STEVENS

Lately I have noticed all my friends avoiding me
And that girl who loves me up and said goodbye
My whole world is coming apart and falling in on me
And I guess deep down I know the reason why
Lately I've been livin' for nobody else but me
Let my selfish ego take command
Lately I've been giving' in to pride and vanity
And I guess I let it get the upper hand
And I think it's just about time to
Have a little talk with myself
Have a little talk with myself
A little private conversation, a little self-examination
A little attitude correction, a little soul searchin' inspection
Start headin' in the right direction
Take a little walk, have a little talk with myself.

I put my importance on the wrong things in this life
And my outlook had a twisted point of view
But all you reap with vanity is heartache and strife
Without love and friendship you can't make it through
And I think it's just about time to
Have a little talk with myself
Have a little talk with myself
A little private conversation, a little self-examination
A little attitude correction, a little soul searchin' inspection
Start headin' in the right direction
Analyze it, recognize it, itemize it, criticize it
Realize, organize, summarize, advertise it
Take a little walk, have a little talk with myself
Have a little talk with myself
Yes I'm going to have to have a little talk with myself.
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•GOLDEN SLUMBERS and CARRY THAT WEIGHT

(As recorded by Trash/Apple)

JOHN LENNON

PAUL McCARTNEY

Once there was a way to get back homeward
Once there was a way to get back home
Sleep pretty darling, do not cry
And I will sing a lullaby
Golden slumbers fill your eyes
Smiles awake you when you rise
Sleep pretty darling, do not cry
And I will sing a lullaby.

Once there was a way to get back homeward
Once there was a way to get back home,
Sleep pretty darling, do not cry
And I will sing a lullaby.

Boy you're gonna carry that weight, carry that weight a long time

Boy you're gonna carry that weight, carry that weight a long time

I never give you my pillow
I only send you my invitations
And in the middle of the celebrations I break down
Boy you're gonna carry that weight, carry that weight a long time
Boy you're gonna carry that weight, carry that weight a long time
Boy you're gonna carry that weight, carry that weight a long time
Boy you're gonna carry that weight, carry that weight a long time
Boy you're gonna carry that weight, carry that weight a long time

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PARADE OF SONG HITS

•OOH, OOH, OOH

(As recorded by Sam & Dave/Atlantic)

DONNY FRITTS

JON REID

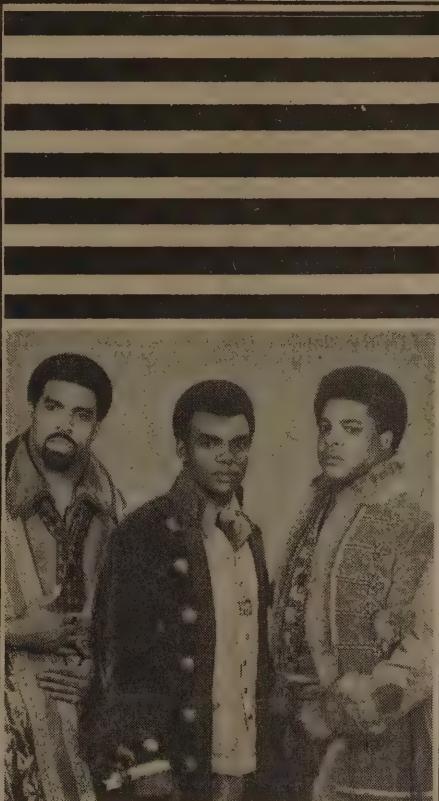
There is no need to fear
As long as I'm here
I'm your No. 1 soul man
I start to humming when I see her coming
I can do it, you know I can
We will do the ooh, ooh ooh ooh ooh
ooh ooh ooh ooh ooh ooh.

We'll get together any kind of weather
We don't have to worry 'bout the rain
Roll over on my back Jack till I get my breath back
Then we'll do it over again
Then we'll do the ooh, ooh, ooh, ooh
ooh, ooh, ooh, ooh, ooh, ooh.

Hoping that you feel good
'Cause I'm real good at making women so fine
I'm qualified to keep you satisfied
I can drive them out of their minds (yeah).

Early get you home
When I start to roam
You know I won't let it die
We start to move
You sure gonna move
Pretty soon we'll get high
Then we'll do the ooh, ooh, ooh, ooh,
ooh, ooh, ooh, ooh, ooh
Oh Lordy ooh, ooh, ooh, ooh, ooh, ooh
ooh, ooh, ooh, ooh, ooh.

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•BLESS YOUR HEART

(As recorded by the Isley Bros./T Neck)

R. ISLEY

O. ISLEY

R. ISLEY

Bless your heart for lovin' me like you do
Bless your soul hey baby, I love you too
Bless your heart for lovin' me like you do
Well-a, well-a
Bless your soul, hey baby I love you too
Your good, good lovin' is something I never know
You're like a ball of fire
And you're mine alone
She tells everybody that she knows
that she's got a good man
And if I can't give her the love she wants then nobody can.

Bless your heart for lovin' me like you do
Bless your soul chile I love you too
Bless your heart for lovin' me like you do
Bless your soul hey baby I love you too
Bless your heart for lovin' me like you do
Bless your soul chile, I love you too
Bless your heart for lovin' me like you do
Bless your soul chile, I love you too
You been so good to me in somany ways
Love you so much chile
What else can I say
Chile you dig it, I love you
I never place no one above you
Sweet as sweet can be
Pour a little sugar on me.
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•DUBUQUE BLUES

(As recorded by the Association/Warner Bros./7 Arts)

JULES ALEXANDER

Do you remember Dubuque
Have you ever heard of that
It's half between New York and California
There's a highway in and back
Plus an active railroad track
And the west side of the city sells no liquor
And I can recall the instances that keep it in my thhhhhhooooooeighth lime stone rock.

Writing songs of right and wrong
And buying penny loafer shoes
Definitely, most certainly, I've the Dubuque blues.

Do you remember Ann Sue
Have you ever heard of that
She went from Tennessee to Minnesota
She was thirteen and I was ten
As the gentle southern wind would make the moonlight shatter through the maple
And I can recall the summers that we spent among the trees
When there were no Monday bummers to blow my life of ease
Now the Dubuque blues ain't news to anybody who knows sadness is the sweetest of the pains
Who can tell with just a look that it's all over
And who never cry, well almost never cry.

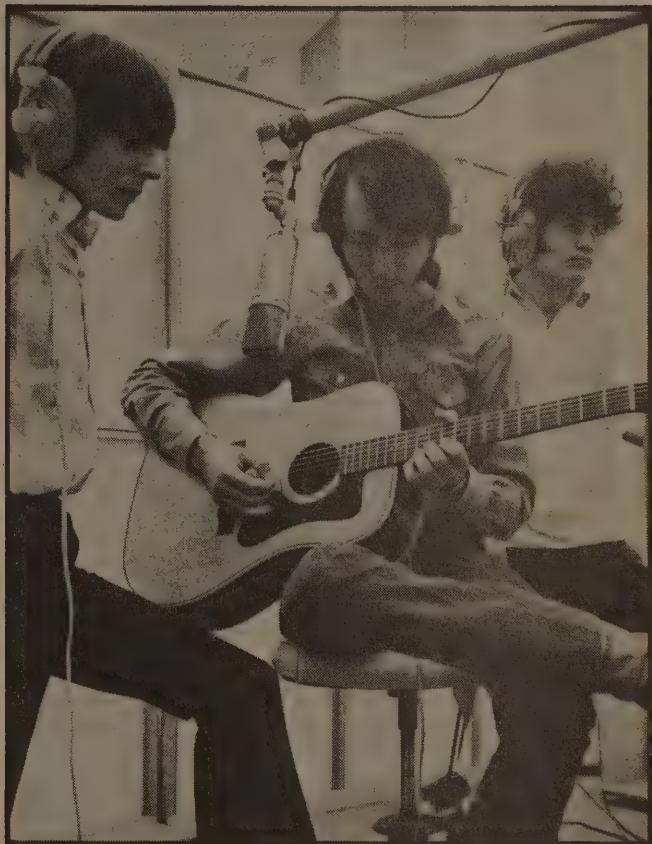
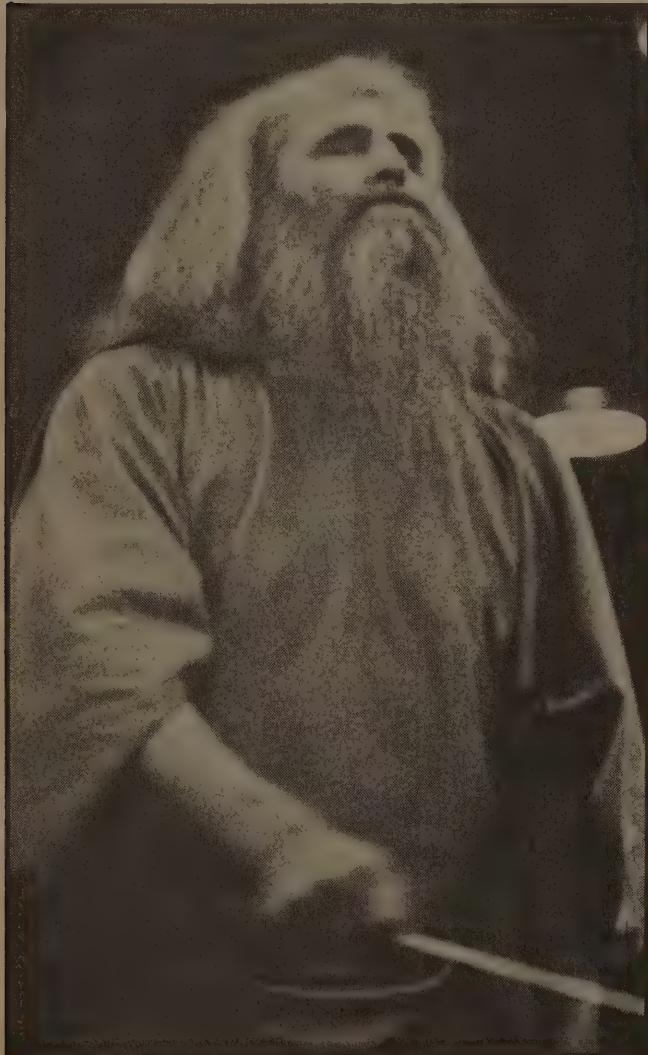
Do you remember nickel coke
Have you ever heard of that
It's half between the 40's and tomorrow
I once considered it my home now I know
I'll always roam
And if I pass through it again I will be lucky
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new scenes

Moondog, the blind poet, composer, and conductor who is also a legend in New York City is caught by our photographer at Columbia Records' 30th Street studios conducting over forty of New York's top symphonic and jazz musicians while recording his first album.

The album is comprised entirely of Moondog's original compositions which were written in braille and subsequently transcribed. Describing his music, Moondog told us, "I feel like I have one foot planted in America and one in Europe, or one in the present and one in the past."

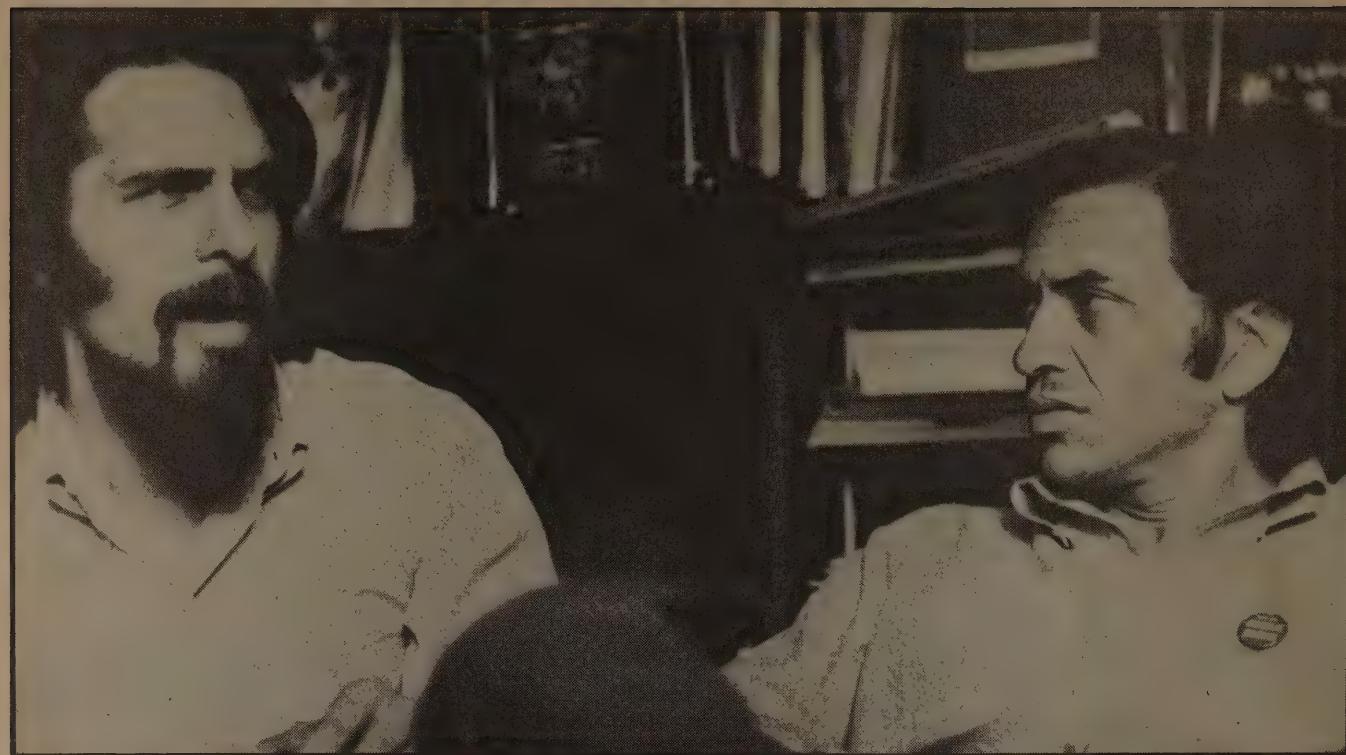


Yes, it is The Monkees. Although their television show is now the top rated show on Saturday mornings even though the shows are repeats, the Monkees have long since lost the aura of teenydom that followed them from the very first moment they appeared on television.

Now they are out to prove that they have some good music running round their heads. As in the picture above they are spending as much time in the studio as possible.

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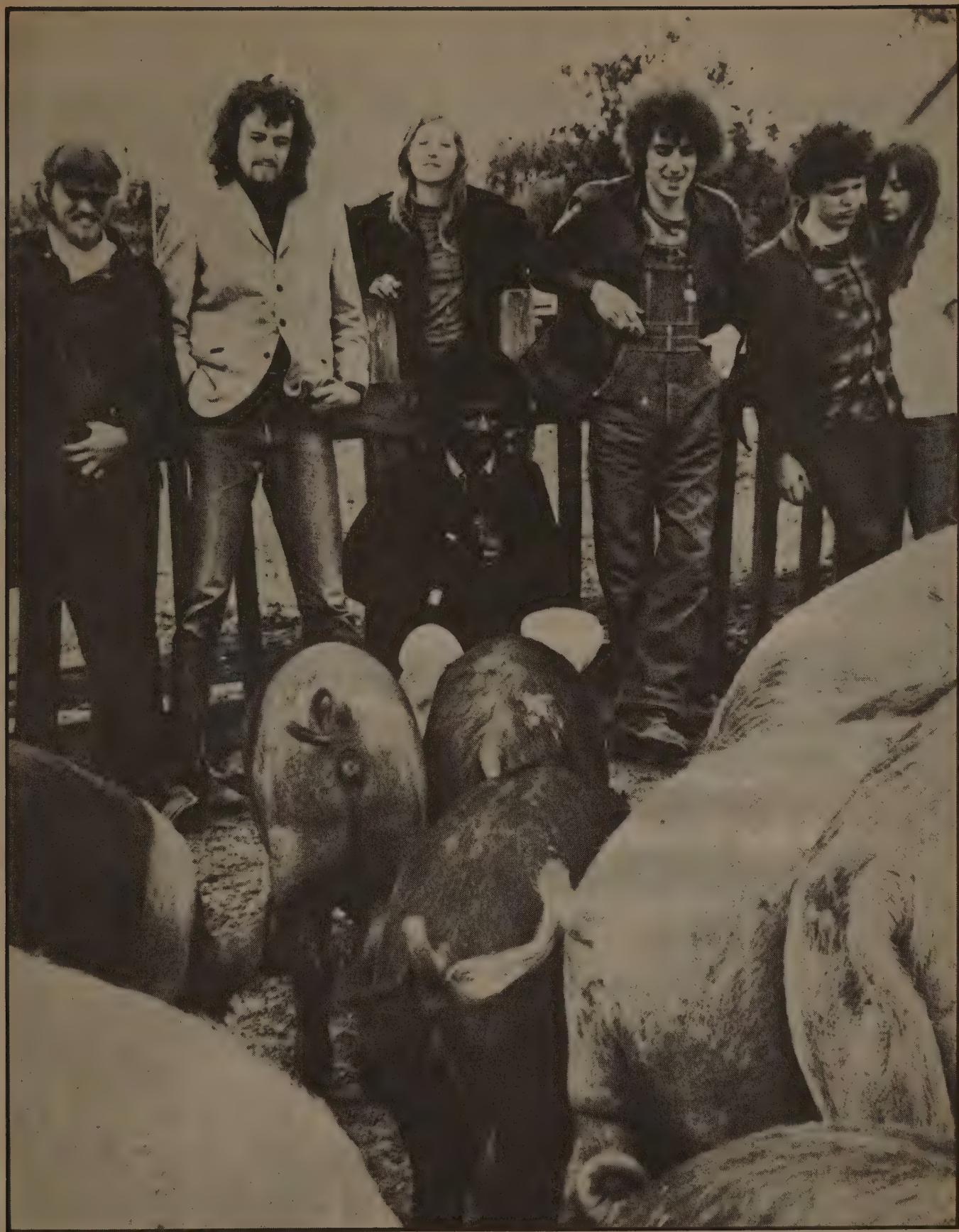


In the midst of a super talkathon are David Rubinson on the left and Bill Graham on the right. David has produced a variety of best selling progressive albums including Moby Grape, Taj Mahal, and The Chambers Brothers. Along with

Bill Graham, the businessman who helped the Jefferson Airplane get off the ground, he has formed a new record company dedicated to the idea that groups should have some control over what they record, Fillmore Records.



The Rascals. Beaded and bearded the group continues to be the best thing that ever happened in New York City.



Elvin Bishop is seen with some friends and his new band, The Elvin Bishop Group. Bishop was formerly guitarist for Paul Butterfield's Blues Band before he quit last year to spend some time getting his guitar playing together with the type of music he really wanted to play.

Left to right we have Art Stavro, Steve Miller, John Chambers (kneeling), Elvin, Jack Walroth and friends.
Elvin's first solo album was released by Columbia.

Barry, Lulu, and Maurice kid around with the props on the set while taking a break during filming.



Cucumber Castle: THE BEE GEES *In Residence*

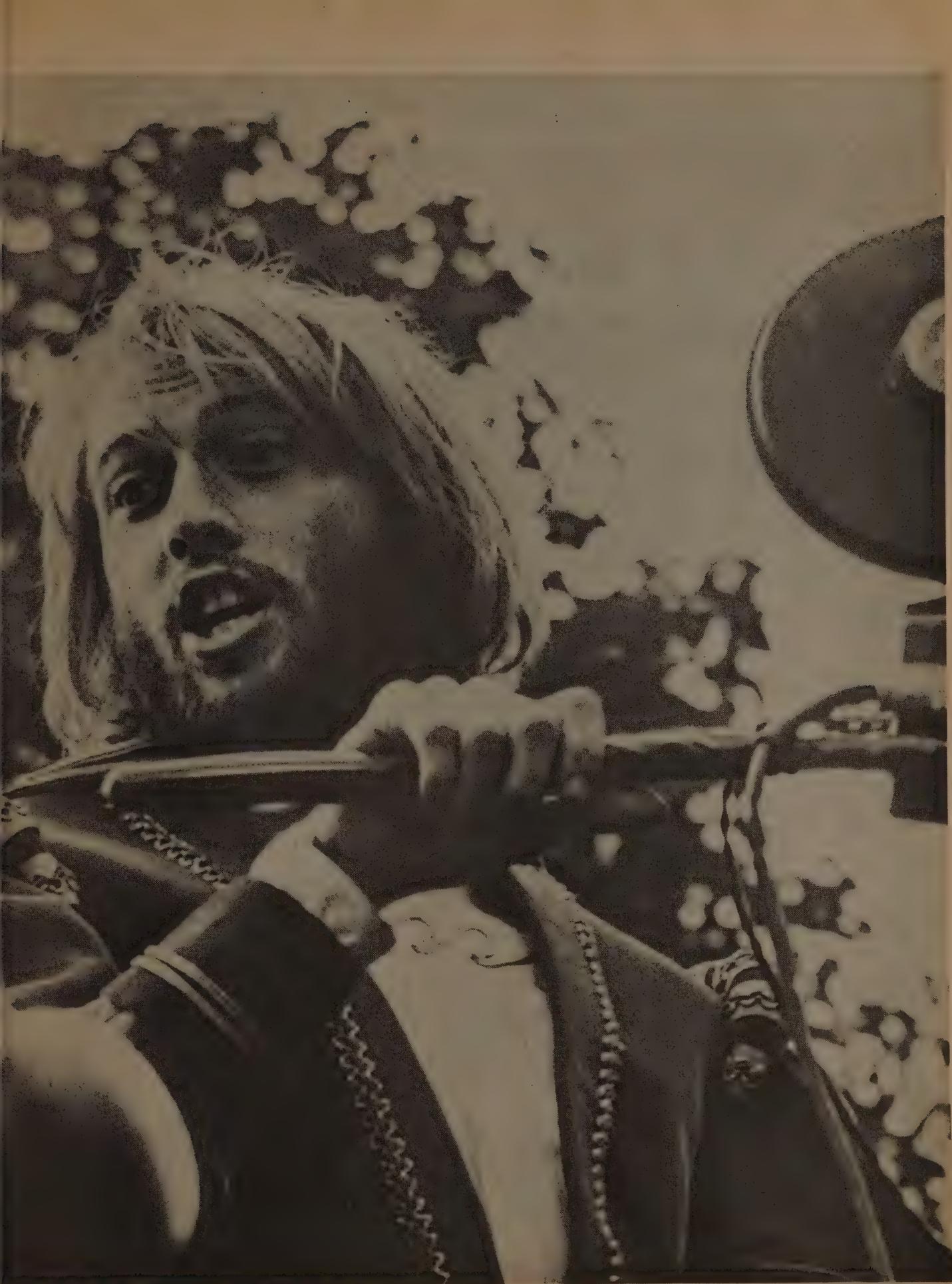
In Ireland the bullets were flying, and when the London Bobbie saw the yawning young man loading a gun into his sports car close by the Irish Embassy, he knew his duty. That was how Bee Gee leader Barry Gibb came to be talking his way out of a tight situation at the charge desk of his local police station at six in the morning a couple of weeks ago.

Barry had an explanation, of course. He was the King of Cucumber and the gun was necessary for a duel with the King of Jelly, who was really his brother, Maurice Gibb.

It was the only morning in three weeks of shooting that Barry was late for the 7 a.m. call on the Bee Gees own television special, "Cucumber Castle" - the first of what has now become a 13 week series to be seen in Britain and the United States early in the New Year.

The "gun-running" explanation to the bemused police officers is as bizarre as the rest of the saga of Cucumber Castle, scripted by the two Gibb Brothers, who sat for hours telling each other of joke situations and catching the best on a miniature tape-recorder borrowed from manager Robert Stigwood's secretary.

The hour long show, with a budget of around \$120,000, has a guest star list including Sammy Davis Jr., Richard Harris, fresh from the set of "Cromwell", Vincent Price, the horror movie king, Maurice's wife Lulu,



Maurice tires his hand at directing during the filming.

British "goon" Spike Milligan, Frankie Howard and Blind Faith, whose debut album topped the U.S. charts.

In between and around are four superb new Bee Gee songs and dozens of quick-fire visual jokes and sketches. Barry says of the brothers first venture into film production: "The concept was of a 'Laugh-in' type of show, but set roughly in Tudor England. The way that a lot of the sketches worked out was that the punch-line was in the sudden contrast between the Tudor times and a confrontation with the 20th Century.

"We are very pleased with the results we have seen so far, but we know that the real art of making a comedy film is in the editing, and we are getting the best professional help that we can in that department.

"To tell the truth, I think that we both found that the hardest part of all was getting up so early in the morning. After years of working late at night you get into the habit of having a sleep-in in the mornings. To suddenly have to get up at six is a bit shattering. But after three weeks we began to realize what we had been missing. I didn't even know

that there was a six o'clock in the morning -- I thought it only happened in the evening..."

Not that all the excitement happened off-set with Barry and his gun. Both brothers took a huge delight in touring the racks of London's famed costumiers, Bermans, to select the rich and gaudy costumes for the show, and they fit themselves into the antique suits of armour used in a hilarious "tennis match" sequence, played with cannon-balls.

So Maurice had no one else to blame when the neck-piece and visor of his armour suddenly snapped shut, trapping him painfully like a sardine in a can.



Maurice and Barry get a laugh out of Hugh Gladwish as they prepare to begin shooting a segment of the film.

Barry on the left and Maurice on the right get set for mock duel on location for episode of the film.



It took film crew technicians 45 minutes to retrieve the piece of Maurice's neck trapped in the heavy metal hinge. The 19 year-old Bee Gee refused doctor's advice to go to hospital - and then discovered that he still could not get the headpiece off to go for lunch. The solution? Maurice was spoon fed through the latticed front of the helmet and the show went on in the best traditions.

The story of the Kingdom of Cucumber began three years ago with a song that the prolific composing Brothers wrote - and shelved with a view to extending it to a script one day.

Barry says: "It was basically very simple....

Maurice and I are the Princes who quarrel over the division of the Kingdom, when our Dad dies.

"It was when we began to really work on the story that we both realized that the outline of the story contained so many parables relating to reality. So it worked out that several of the sketches - for us anyway - have a meaning above and beyond the obvious joke.

"We wouldn't claim to be very profound thinkers, but we have always carefully considered the words of our songs, and we have put many of our deepest beliefs into them. We have done the same in a humorous way with the sketches in the show."

But if some of the sketches have deeper meaning, they also reduced the hardened film technicians to tears of laughter. Spike Milligan turned his one day into three because cameramen could not cope with his ad-libs. His impersonation of Jimmy Durante, with the broken end of a cucumber stuck on his nose, was so funny that it was kept into his role as the court jester.

Vincent King benignly yawned his way through a duelling sketch with Barry and Maurice fighting for the hand of a fair lady - and then made off with her as they both shivered in the early morning weather, dressed only in leotards and tights.



Barry relaxes rather regally on the set of "Cucumber Castle" waiting for filming to begin.

Later he lived up to his horror-King tag by serving a salad platter with Maurice's head as the centre-piece, dressed with Mayonnaise and lettuce.

Locations for the Tudor shots were easily found -- the whole film was shot in and around the home of Robert Stigwood, whose house stands in 32 acres of woods and lakes on the edge of London.

Scots singer, Lulu, was filmed in magnificence in the first light of the morning, singing in the woods, and then moved indoors to dust down the staircases while singing a chirpy little song.

A four-poster bed was improvised by pushing

a normal mattress into one of the carved, ornamental fireplaces, and Irish actor Richard Harris was able to burst in wearing his Cromwell outfit to declare loudly: "What am I doing in this century, get me out of here."

Sammy Davis, in London on a cabaret engagement, joined in the fun as a duck-hunter pursued through the undergrowth by two very large ducks -- the Bee Gees, complete with feather.

In fact, even Robert Stigwood donned the feathered outfit in the best Hitchcock tradition and was chased across the lawn by his tribe of seven dogs who mistook him for a gigantic version of the real thing.

Maurice and Barry became familiar sights to visitors to the house, purring down the quarter-mile drive on two miniature Honda motor cycles which they tucked into the trunk of their respective Rolls Royces when the day's shooting ended.

The colour spectacular was directed by Hugh Gladwish, and Joanne Steuer, who taught Liz Taylor how to dance in the film "Boom", is in charge of the choreography.

And as the Gibbs start work on the next of the series the first has been scheduled for Christmas time in Britain, and early in the New Year for networking in the United States. □ margaret robin



JACK BRUCE

Stands Alone

Jack Bruce is an introspective, dour 26 year old from one of the toughest towns in Scotland. Though he lives with his wife, Janet, and their baby son Joey, in a house in fashionable Regents Park in London, his roots still stretch back to his Scottish homeland.

He recently went to the battleground of the Glasgow Celtics versus Rangers soccer match, where they wolf-whistled his long hair and vel-

vet jacket---and then cheered when he stood and bowed in mock thanks. He is also buying a chain of islands in the warming Gulf Stream off the rocky coast of Scotland.

There, on a 400 acre outcrop of sparsely covered rock, Jack Bruce plans to live in the lone farmhouse, with only the lighthouse-keeper at the far end of Sanda Island for company.

John Symon Asher Bruce was born in Bishopton, Lanarkshire, on May 14, 1943, the son of a machine tool setter. His adolescence he dismisses with a description of himself as a "Gaelic mod".

He became aware of music with a pink plastic guitar with rubber band strings that he can remember from his childhood. It was splintered when a relative sat on it.

His parents bought him a piano, and while running through ten primary schools, the young Bruce taught himself how to write music, and studied music.

At 17 he won a scholarship for composition and the cello to the Royal Scottish Academy of Music, and was set for a career somewhere tucked away in a symphony orchestra.

Three months later he was a window cleaner and part time jazz man, playing a double bass in odd modern jazz groups around Glasgow.

"I didn't dig what they were trying to do to me. And I didn't think what they were teaching me was going to help very much. Basically there were two different courses — either to play in an orchestra or to be a music teacher. I suddenly realized I didn't want either," says Jack.

It was with a group called Jim McHarg's Scotstown Jazz Band that Jack Bruce and his string bass came to be in a cellar in Cambridge University. Also playing there was a band with a gaunt, red-haired drummer called Ginger Baker. Another musician in the group was Dick Heckstall-Smith, one of the most extraordinary saxophone players in Britain. Dick introduced Jack to bluesman Alexis Korner, who gave him a job. In a couple of months the drummer had been eased out and Ginger and Jack were playing together. (Not that the original drummer lost much - he was Charlie Watts, who joined up with the Rolling Stones).

Jack Bruce, Ginger and Graham Bond, with Dick Heckstall-Smith, spent three gruelling years on the road together in a band far ahead of its time, before clashes of personality forced Jack to leave.

It was then that the other Cream link was formed when he joined John Mayall's Bluesbreakers, playing for the first time with Eric Clapton.

"There was a great thing between us even then. When I saw him playing with Mayall I realized why everyone thought of him as the greatest."

But the association lasted only six weeks before Jack moved on to Manfred Mann, one of the most commercially successful groups in Britain.

Jack says of that period, "I was married at that time and not making enough money to live on. I saw a lot of people I knew with houses and cars and things and I thought, what a drag. I haven't got any of these things. I thought I would be rich if I joined them."

But there was not enough scope for the inventions of Jack Bruce. And as the frustrations mounted, there came the timely call from Ginger which brought Cream into being.

The three and a half years of Cream were years of huge success and bitter clashes, of acclaim from Leonard Bernstein and the first platinum disc for two million sales. And at the end the security of being one of the world's highest paid musicians, and the power to be able to ask for the freedom to produce exactly what you want.

Jack says, "I want to do so many things, to go in so many directions. I don't think that I could ever play in a group again over a period. It must always be where you don't progress anymore, you just get better at what you're already doing.

"I really enjoy writing and getting my own albums together. But at the same time I like to play jazz with friends like Larry Coryell, or to play at the back of a big band. I am also an avid fan of Messiaen, and am writing an organ concerto at the moment." Jack has also been working with TV director Tony Palmer to produce an hour long film based loosely around his first Atco album, "Songs For A Tailor," and to take in scenes of his youth in Scotland.

At 26, Bruce has found his metier, working on a broad base of ideas, content to plan ahead to retirement on his Scottish island.

And to that end he is taking flying lessons, becoming a commuter between London and the lonely Mull of Kintyre, with its barking seals, rare seabirds and lighthouse. If the Jack Bruce plans come to fruition, those flights to London will become less and less frequent, tapering off in the end to a permanent home only a few miles from where he first received that pink plastic guitar with the rubber band strings.

"My first LP is every feeling that ever influenced me, reached my brain. "If there's a musical influence then it's a kind of cross between Memphis and Stravinsky. But for the first time I'm creating something of my own..."

"It took about five weeks to complete the LP. If it hadn't been so formal it wouldn't have taken so long. I spent a lot of time working things out.

"If I had to do it all over again I wouldn't change any of it. It's very formal, very organized, more so than I'm used to. And it was very heavily directed by me. But I'm glad I did it. It might be the only time I can...."

Jack Bruce wrote all the music on "Songs For A Tailor," Pete Brown the lyrics. Among the musicians sitting in are Harry Beckett and Henry Lowther, (trumpets), Dick Heckstall-Smith and Art Themen, (tenor and soprano saxes), John Hiseman and John Marshall, (drums), John Mumford, (trombone), L'Angelo Misterioso and Chris Spedding, (guitars). In addition, album producer Felix Pappalardi plays guitar percussion and Jack Bruce plays piano and bass.

"Songs For A Tailor", said Jack Bruce, "is not contrived, but composed. It has form, like classical music has form. The Cream improvised....it's really away from the Cream. I wanted to give myself something to relate to. There's only one track which is free on the whole album. It's part two of 'To Isengard', and it's the only bit of improvising that's done throughout.

Improvisation comes from jazz, formality from rock and blues. It's ways of playing in time. Improvising is so easy, you play whatever comes into your head. It can be very good, very exciting. But it's based on jazz.

"To me, the album is rock - at least that's my label for it. It follows on from somewhere. It's not a complete and different beginning that you have to find a new name for it. "Songs For A Tailor" is in the tradition of rock. For instance, it's the sort of thing on which I'd like to hear Fats Domino do a track.

"There are 10 tracks on the LP. It was better for the particular songs on the album to keep the tracks short. I wanted not to have a very long LP - it would have lost its impact. I'd never tried to get things short and complete before - the masters of that are The Beatles. There are about two or three extra songs that didn't get on it. I don't know what I'll do with them - they may not be right for the next one either.

"There are lots and lots of songs that I'll probably never do. They're just not right for my head or the time or something.

"I definitely want to record with the same people again. Maybe on the next album I can relate to both the jazz and rock influences. You don't have to stick to any one thing. That's the great thing about the twentieth century: -maybe, because of mass communication, everyone can be into everything from everywhere and we can all learn from different rhythms and feelings."

Jack Bruce is planning to form a group to tour both in the U.S. and in England. He's hoping to use several of the musicians who worked with him on his first album session. He feels they were able to get it together with a tightness that he would be hard pushed to find elsewhere.

He's also planning to return to the studio soon to complete another LP. He has a couple of songs that he'd like to do, though he'll wait till he has more, since he doesn't like to record in bits and pieces.

"I'd like to do a whole album at once. Continuation is important on 'Songs For A Tailor' the way the running order is on the album is pretty much the way it was recorded. It just felt right, and I'm very pleased with the way it all turned out."

□ june harris

TERRY REID

Really Wants To Sing

The first time I heard about Terry Reid was a couple of days before his last birthday because Jan Hodenfield, who is now carrying out the New York end of whatever the people at Rolling Stone carry out, told me, being the press man at Epic Records at the time, that I really ought to go to the party. Or maybe it was after the party and he was telling me what I missed. I get confused when I talk on the phone to people at record companies. Anyway, I didn't go to the party because I really have this whole thing against people who are supposed to be super-stars.

And that's the way all the people involved with Terry were talking at the time. Then I got the Terry Reid album, after talking to Jimmy Page, he being still a normal star at the time, who told me that his bass player played on bits of that first Terry Reid album. I looked at the album, looked at the Doors' first album, looked at the album again and then broke the plastic seal hoping that wouldn't be the only satisfaction I got from the entire experience. Glancing at the songs listed I noticed "Season Of The Witch". I stopped right there and went back to my letter to Madison Square Garden explaining

to them that they ought to put in a sound system.

A while later, after I got some press clippings on Terry from the Rolling Stones' management office, I thought, good, the boy is making it, more power to him and they all deserve it. Then, before they suggested I shouldn't say rock and roll on the air, I found myself looking for something to play on WNEW-FM, corporate rock radio in New York City and discovered "Without Expression" which is a really beautiful song. Really.

One night, putting on a necklace of garlic, I went to the Fillmore and saw the audience give "Season Of The Witch" and a little kid standing behind a big guitar a standing ovation. The second time I woke up they were giving the world's best cross-eyed albino guitarist a standing ovation. Then B.B. King got the same treatment, personally I don't think that he deserved it.

Okay, so that's how it stands until I get a single by Terry with the plug side written by Donovan which was so bad it had to prove something. But the flip side was written by Terry and, to borrow a phrase from Ellen Sander, very tasty.

As luck would have it, the necessity of interviewing people arose. Which is how Terry Reid came into my office, accompanied by the, then, press man from Epic Records, Alan Rinde, and here is as much of the conversation as I can transcribe:

HP: (Used to indicate me, all opinions copyrighted by the way.) "Testing one, two, three, four, testing, onetwothreefour. How did you get involved initially in recording, Terry?"

TR: "I used to play in different groups."

HP: "Any of them memorable?"

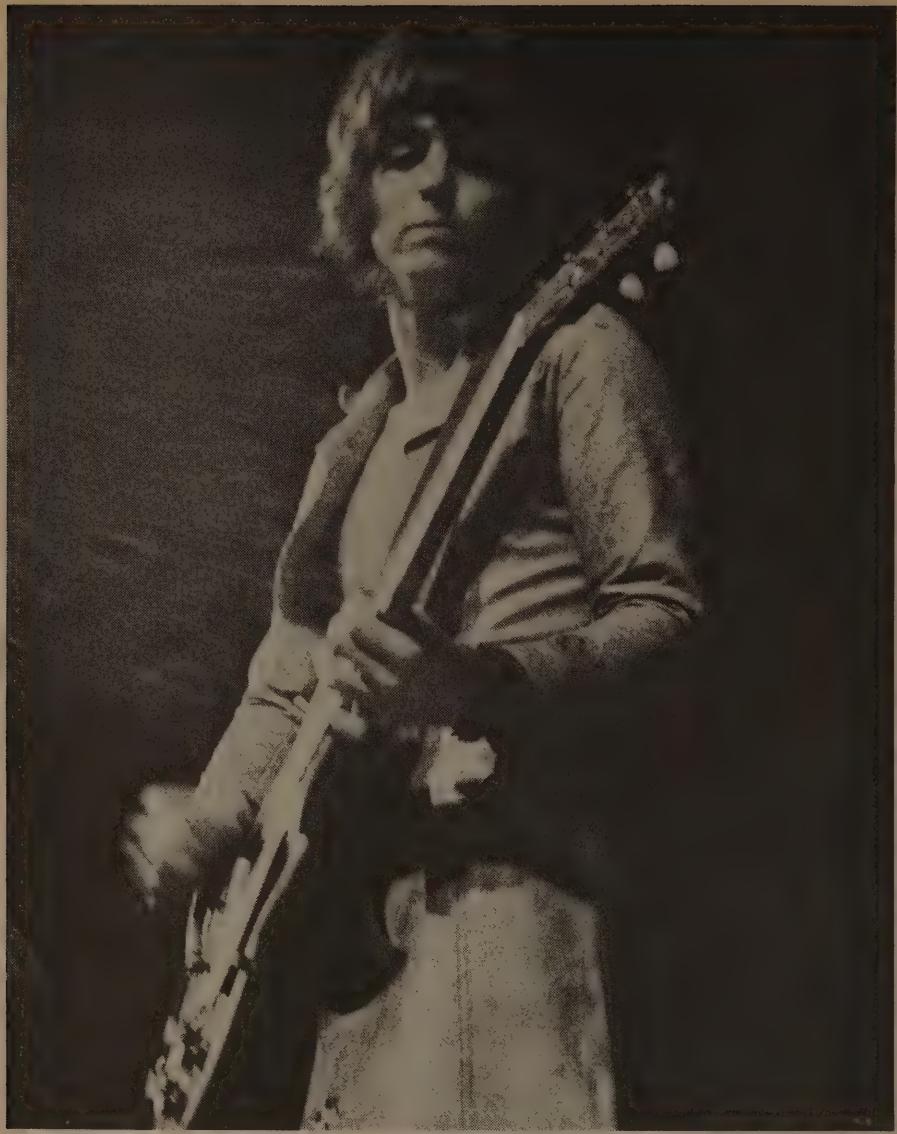
TR: "Not really, just different groups. I started when I was about fifteen, playing on the road, you know. And then I got my own group together eventually and that's when we started getting into recording things. That was only about two years ago."

HP: "On your first album, you have some extra people playing on the album besides your own group, like on "Without Expression"?"

TR: "Oh yeah, that was before Led Zeppelin formed. John was like, doing sessions around and he played bass. It was just the odd things like bass. And there was the idea that we decided to use trumpets which was just nothing particularly special but some fellas came in and blew for that. It was only just the odd things, cause most of the tracks we did, sort-of, off the top. The next album it was a lot more, sort of, we went into it a lot more."

HP: "Could you explain a little of the recording technique you used on the first album?"





TR: "Well, the technique was very simple. It was only just a starting album. There was nothing sort of revolutionary. I couldn't really give you any rap about record techniques because recording techniques really are just ideas, especially with stereo."

HP: "You used overdubs while you were recording."

TR: "We did most of the voices on overdubs, but as I say, as yet, we really haven't found a successful way

of recording. That is really where it's at."

HP: "When you cut your record run or line for a particular line are you playing the guitar first and then singing over your own guitar work or are you doing both of them together?"

TR: "Most of them are done at the same time. The guitar's done at the same time. That was mainly just to keep the thing together 'cause I was, I'm so used to playing guitar in conjunction with singing, most of the things that I sing sort of go with it so the feel was a lot better as well."

cause I sung it too low for a start. What I wanted to do, I wanted to be a bit adventurous and sing it in two different things, completely split in half, sing the first part in a booth with phones and sing the second half with, like one can in the studio. So that I did an octave thing and a complete change in voice. Like close and far. But there wasn't time and things."

HP: "What about your second album?"

TR: "Mayfly" is on it which is okay and another one "July" which is another number which is good as well. They're the sort of numbers I dig more because they're just songs."

HP: "Softer..."

TR: "Yeah, they're a bit."

HP: "I mean, like I get the impression that "Erica" in spite of the way it was done was still a soft song, in feeling at least."

TR: "Yeah! I wanted a band man when it came into that second bit; I wanted a band playing; I wanted to use a whole great band."

I am now leaving out the part about management, production, who's doing what, and all the kind of stuff that somebody might really come and get me for. At this point Terry notices that the tape recorder is still on and he asks if it is or not. I say, "yes", but not for radio for history instead. He says that he better not say he was sitting at home one night ohuehiha-hulouhaheeha or something like that which I took to be a local British expression having something to do with seeing your mind as well as yourself all at once. So here I go again, on to the next part.

HP: "I'd really be excited if you started singing and worrying about your singing and using your voice as an instrument and keep on no matter what happens cause it's like it's taking things that are obvious, really obvious, you have a song, you have bass and drums, guitar, voice, and so forth, and it's obvious that the voice has to be more than just a shout, it has to be something, it can be a good shout..." TR: "Why? Why are good singers good singers?"

HP: "Why is it taking so long for people, for you or half a dozen other people to get together to start worrying about the voice, I mean, one of the reasons I really like a lot of black singers is because Otis Redding does things with his voice on the fades of his albums, if you listen carefully, that are equal to any instrument that's ever been used. And Tina Turner does the same thing. And no white kids

If you really want to know anymore about this, send me a stamped envelope. I'm now advancing forward non-stop to what might politely be described as the 'good rap man' part. The first voice on this section is Alan Rinde's. I'm not really sure what he is saying, even now. Then comes Terry Reid singing "happiness comes in a circular motion", don't ask me why. Then Alan dropped something, his moustache if I remember correctly, and then I asked, taking charge because tape does cost money, "Looking back on your old album, your first album, what do you think of it now?" If I report that Terry Reid said something bad will I get in trouble? What should I do? Who will be the first to try to come and get me?

HP: "I happen to think that "Without Expression" is really a great song. Mainly because of the bass run and the phrasing you're using. I really didn't like the rest of the album at all."

TR: "No, the songs man, some of the songs were quite good. Like "Erica". "Erica" we did wrong be-

have started doing it yet and it's going to take a long time before..."

TR: Winwood started it, he's one of the few that's got the voice which is something you've either got or you haven't."

HP: "Yeah, but it's only English singers that have the voice. I mean even take old line people, Eric Burdon developed something..."

TR: "Eric Burdon was like ah..."

HP: "...like he worked on it. And Paul Jones had a feeling to his voice. The same thing with Chris Farlowe, you may not like it, you may like it but the guy is trying to sing. He was really trying to sing even though he may never come off"

TR: "Yeah, but it's like there's so many singers that otherwise can hardly sing, man, but Ray Charles... not Aretha Franklin. Aretha Franklin probably has the most peculiar range there is going. She can hit high notes like nowhere. And Stevie Wonder. They have that same (Terry makes high noise of reaching for note) But Ray Charles, he can't sing the notes but man he sings a lot better than the two of them put together, because like the instrumentation of his voice is so subtle, that's what it is, music is only to be indulged in as a pleasure because if it fouls you up man it really ain't worth listening to it. It's like certain people can get very hung up on certain music. Like the psychedelic thing as it was. It killed itself as soon as it happened. Nobody knew what it was like. Somebody obviously one day said, they said like I wonder what it would be like to ooh you know, but then all the different groups just picked up on the music and like completely just played blahhh...."

Terry then goes into a rather tempting story of lying by the side of a swimming pool, in a valley in Spain, where there had been some ohuehihaahulohaheeha going on, listening to this album and he makes a good point about how so called psychedelic music can be appreciated if the circumstances lend themselves to it and to you.

Rather than transcribe the rest of the tape let me give you a quick run down of what we were talking about. Basically it went like this, I was supposed to be asking Terry questions, but we would keep getting sidetracked by fairly similar thoughts on the use of the voice in rock as an instrument. Terry informed me that that was what he was up to. That he wasn't a lead guitarist or any other kind of guitarist really. And that he was a nice guy. If he gets anywhere close to what he's trying to do, he's going to be fantastic to listen to. I gave him a Mavis Staples album before he left the office. □

richard robinson



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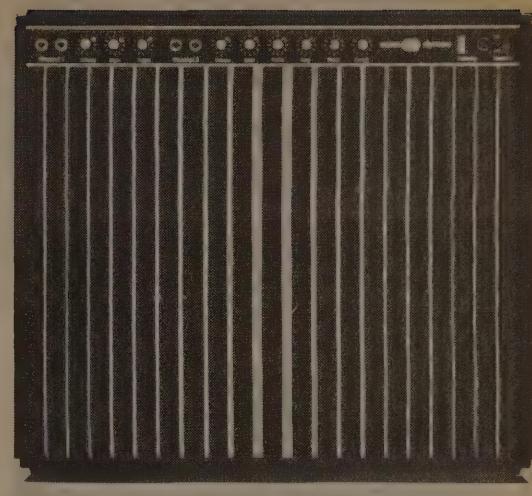
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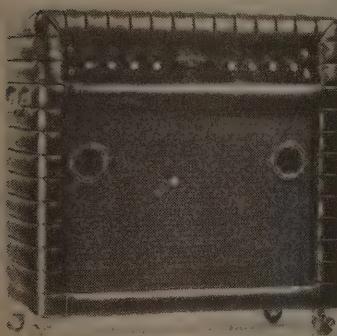
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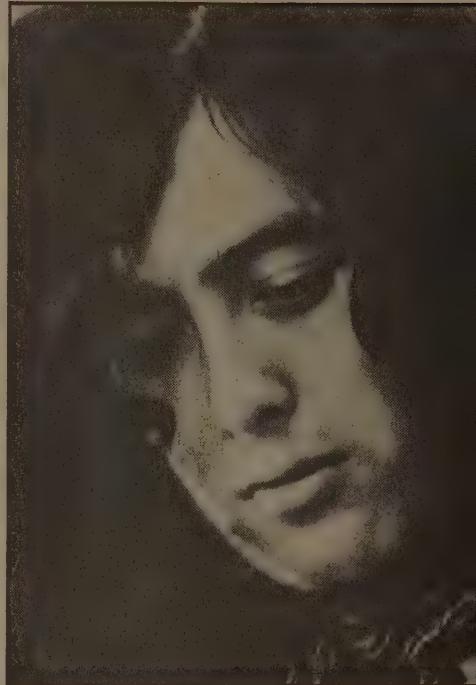
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JIMMY PAGE

Magic Music Man

Groups change their personnel these days, as often as you and I decide to have a healthy hot lunch. Out of these changes in Britain, Led Zeppelin emerged last year.

Jimmy Page had already made somewhat of a reputation during his stint as lead guitarist with the now-defunct but fondly-remembered Yardbirds. John Paul Jones was well-known by musicians if not the general public for his arrangements on albums for such upper-crust rockers as the Rolling Stones and Donovan. John Bonham, the drummer, and lead vocalist Robert Plant were virtually unknown even in England.

So, when Led Zeppelin emerged on Atlantic Records last year, according to their individual degrees of fame, they might have been considered half super-group, half toiling unknowns.

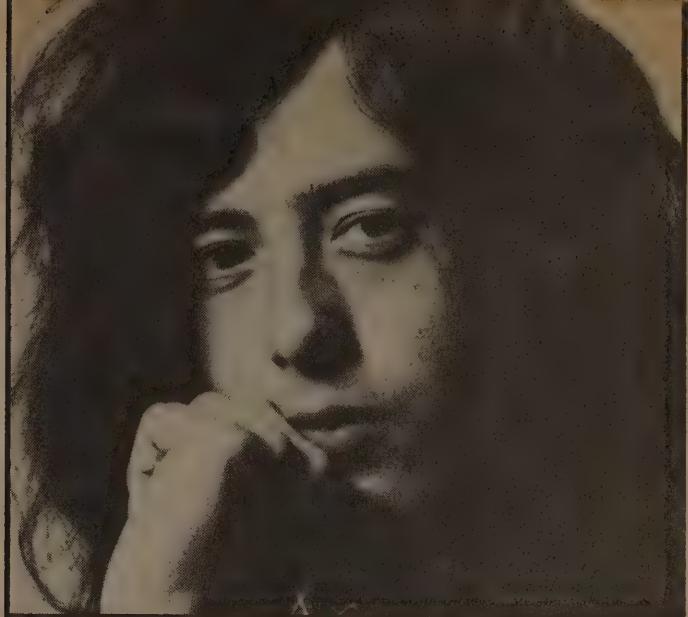
In the year they've been together, Led Zeppelin seems to have conquered both America and England with amazing speed. Their first album turned to gold, & Atlantic Records expects the same for "Led Zeppelin II".

Jimmy Page explained, "Naturally I'm very pleased with the advance orders, apart from having produced the album. I did the first one as well. I got into producing originally, when I did a few things for Andrew Oldham; that gave me the incentive to do some more".

"The way I see it is, if you're a composer and a writer, you should go into the studio when your composition is being recorded and see the whole thing through either as a producer or to be on hand to say how it should be done. If I failed in producing for the group, then I would call someone else in."

Page also produces for other groups and the reason for this is to give him added perspective.

"If you only concern yourself with your own group, it's difficult to see what is going on outside of that."



When Led Zeppelin started out, they were generally categorized as an "underground" group, probably because although their first album was an immediate success, they are not really a "Top 40" group in the U.S.

"I think the underground has now become an established musical form," Jimmy stated. "One of the groups which has helped to do this is Jethro Tull. They present their music with a great deal of excitement which is what is needed these days."

Because Led Zeppelin's music is generally "underground", Led Zeppelin suffers with England's radio, BBC.

"I'm not at all happy with a lot of the BBC program planning," said Jimmy. "One of the hang-ups with the BBC, as it is now, is that it caters to what they think is the general public. And because of this, many groups who have a lot to say musically don't stand a chance of performing on it."

"We did an hour show on BBC recently with various guests, and I believe it was successful. What I'd like to see is other groups which aren't recognized as single chart successes do the same thing, because otherwise there's no chance of their getting any airplay."

"Another thing I'd like to see happen in England is the return of commercial radio as they have it in the States--I'm all for it. It would wake a few people's ideas up and make things competitive."

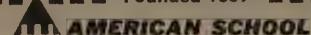
"With the music we're playing, the people in the street know what it's all about, but the adults don't know at all. If the music had enough exposure, so many more people would understand it."

"It's hard to say which way Led Zeppelin is going. For a start the group has changed so much over the last year, but the thing is, we are each affected by the other members of the group. We do prefer doing albums to singles, simply because it gives us room to put our ideas across. I'd like to do a single and have success with it, but only if we were happy with the recording." □ diane gardiner.

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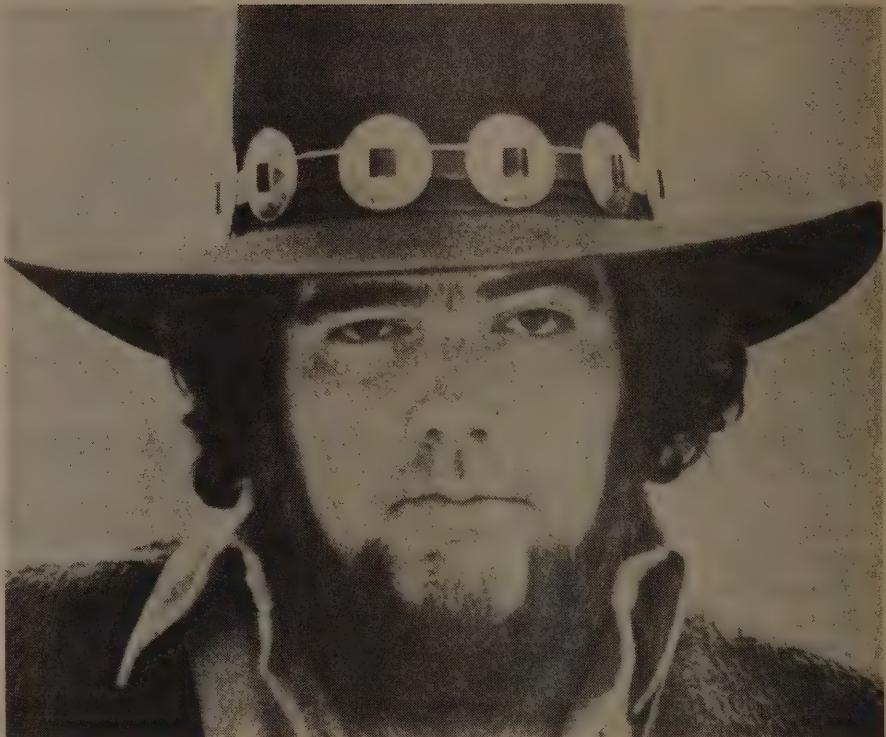
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The Guitar Man: LONNIE MACK



As has been the story so often in the world of pop, the biggest successes have seemed to happen by accident.

A recent example was the worldwide chart success of a hitherto uncommercial gospel tune called "Oh, Happy Day", which projected the Edwin Hawkins Singers, an unknown assemblage even in their native San Francisco, into the spotlight. The record was first played purely by accident by a Bay Area disc jockey.

Perhaps the biggest-selling pop instrumental of all time was guitarist Lonny Mack's version of the Chuck Berry standard, "Memphis". Its success, according to Mack, was also an accident.

"I think it was back in 1958 that we started doing it—straight from the old Chuck Berry record. We were doing it strictly as a vocal, with our piano player doing the singing. Then one night he didn't show up and we got requests to do it, so we played it as an instrumental....none of us knew the words. It sounded so good we kept doing it that way and ended up recording it."

Mack has been in a state of semi-retirement since his smash with "Memphis" in 1965, restricting his playing to the smaller clubs in America's South and Midwest. Then, last year, Elektra Records signed him and persuaded him to get back on the comeback trail.

He's now reformed his group into a tight trio: Mack, singing and playing guitar, along with an organist and a drummer. Their material, spanning the pop genre into rockabilly, blues, R&B and straight rock, emerges as some of the freshest sounds heard by West Coast audiences in quite awhile (Mack is now living in the L.A. area).

This was verified by no less a rock critic than Ralph Gleason, who, after seeing Mack share a bill with bluesman Johnny Winter, commented: "Johnny Winter reminds me of Stan Kenton—pomp, circumstance and empty clichés presented and packaged for consumption in 12 bars by Lonny Mack, the other performer on the Fillmore bill, than in the entire set by Winter. And compar-

songs with the true, innovative blues singers and guitarists is ludicrous."

But in talking to Mack, he's quick to defend Johnny Winter and the younger blues performers in general.

"Listen, if you're really gonna play blues, you have to play it like it was. Everybody copies. It's a matter of if they copy exact or they inject a little of their own style. Blues is not a new style of music—it's quite old. So if you're gonna play blues, you have to play it the way it was."

"See, what's happening now is the older cats are playing it very straight; they're playing it now the same way they used to. The only thing these new guys are doing is they're coming along with electronics and everything and playing it with a little different feel. I think it's very nice that they're doing it. And actually, if anything, I think it's helped the older blues cats by them doing it because it helps them get the recognition today among the younger audiences. So they should be glad.... I am!"

A musical idiom that holds a special feeling with Mack is country-western, which lately seems to be getting increasingly commercialized.

"Well, I started out playing country-western, so I'm pretty glad about the way it's going. And another thing... it's so close. Basic country-western, not a lot of that stuff that's popular today, but the basic stuff is really close to the older blues styles. They project the same feeling. It's like those two forms are combining."

He also has some definite thoughts on the newer rock groups who are dipping into the country-western style.

"I've heard a couple of those things. Really, of what I've heard, I wasn't too impressed. It seemed like they were trying to do country, real country, but they really didn't have the knowledge of that kind of music to do it the right way."

"It's like saying you're gonna be a soul singer. But you just can't go out and be a soul singer if you haven't been through those changes to know where it's at. It's just something that happens....you can't make it up. I think the good, straight country is the same way; you've got to live with it to know it."

One of the methods the aforementioned rock groups are using to bridge the country-rock gap is through the pedal steel guitar. Aside from the stereotyped "twang", some players, including Poco's Rusty Young, are using it instead of the regular lead guitar, eliciting everything

from screeching feedback to breezy Hawaiian rhythms. Mack used to play it and is quite aware of its non-country possibilities.

"Buddy Emmons recorded an album many years ago, which is a classic, called "Steel Guitar Jazz". Pedal steel guitar is one of my favorite instruments to listen to. If you're good enough and really know that instrument well, you can play anything that can be played on a regular guitar plus a whole lot that can't be done. There are so many things you can do with it. You can actually play jazz on the steel and get a completely different sound; it's a whole different thing. Your chords and everything; you've got more strings and you can change your tuning and get some really weird chord arrangements. You can't get these out of any other instruments. But it can really get involved... that's why I gave it up. I just didn't have the time to follow it up and stay with country."

Of course, when one thinks of country-western, Nashville immediately pops to mind. It's suddenly THE place to record, among artists in and out of the country genre (Actress Doris Day recently announced she'd be cutting an album there. Doris Day??).

According to Mack: "It's very much together down there. I don't think Nashville or Los Angeles or New York or Cincinnati really makes that much difference. It's who you go in the studio with. If you have your own people and you're comfortable with them, you can record anywhere. But if you go to Nashville and want to use those people to record with, you'll find they're very much together...in any area you want. They get it done quick and they get it right. They really get it on."

Those last three words are probably the best way one could describe Lonny Mack's performances. At least, that's the way he describes them.

"Getting it on, I think, is the whole trip. It doesn't make any difference if you use three or four chords or ten chords through a song. It's the way you present it and the way you get into it. But you can get into so many things that what you're doing turns into a jumbled-up thing if you're not careful. Especially nowadays. Just do a very simple thing and really get it on."

Mack will be "getting-it-on" across the States for the next several months and hopes to do a British tour sometime in the Spring. Catch him live! □ pete senoff



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The Fantasy Of **THE FOOL**



"The Fool" is a creative group of four young people who express their unusual individual and collective beliefs in many forms, including music, paintings, poster art, fashion, and poetry.

Their music, original songs performed on a strange variety of instruments with vocals by members of the Fool, has been released on an album. Paintings and designs by the Fool have decorated album covers, promotional material, instruments, and stage concepts for a number of top English rock artists.

They decorated Beatle George Harrison's bedroom fireplace, and later designed John Lennon's upright piano, using a system embodying their principle of each note relating to a color. They created sets for the film "Wonderwall", collaborated with George Harrison on the soundtrack, and appeared in the final version. They designed the interior and exterior of the Beatles' late boutique, Apple, and a series of reproductions of the Fool's posters and paintings is distributed by Apple Corps.

They designed performing costumes for The Beatles, Cream, Move, and Procol Harum. Currently, they are designing a new collection which will be sold exclusively in the Fool's Los Angeles shop, which will be in full operation by the end of 1969.

The Fool, as it is now constituted, has been in existence since late 1966, when the four came together and began the present concept. Its members are Seemon Postuma, Marijke Koger, Josje Leeger, and Barry Finch.

Seemon, who is a painter and musical leader of the Fool, was born near Amsterdam. He is considered one of Europe's top artists. From an early age he had a fascination for unearthly things.

Marijke was born in Amsterdam. She became one of Holland's top fashion designers after finishing art school. Josje was also born in Amsterdam, the youngest of nine children. Like Marijke, she was involved in art from her earliest memory and was always sympathetic to spiritual vibrations. Following art college, where her best friend and constant companion was Marijke, she went into fashion design.

Barry was born into an English military family. For a time he handled the business affairs of the "Fool" before joining the group as their poet and philosopher.

□ margaret robin.



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During the early days of the Beatles' tours it was like that or exactly the reverse. Audiences could be rapt or riotous. The emotion simply took different channels.

The overpowering emotional release is not a thing of the past. Audiences would seem to be too sophisticated today to jump out of their seats, to be charged over a powerful riff, or torn by a beat that's too heavy to ignore.

They've had it all, and it takes exceptional jibes to unglue their minds and their seats. If this is the case, then Grand Funk Railroad is the catalyst to unglue seats and prime the vocal chords of a generation.

Consider their record: The Atlanta Pop Festival, 125,000 people, rapt and near hysteria at the same time. The Texas International Pop Festival, 180,000 people simply screaming because of the GFR sound. Nashville, 30,000 people kept off the stage by a protective cordon of police. Adulation almost reached out to become hysteria. Cincinnati and Los Angeles, more of the same.

The gutty, raw, moving, sexual quality of the air is a side product of the frenzied yet controlled music of Grand Funk Railroad.

They look down from somewhere on top of the scene, aloof, yet totally involved in the production and blatant musical quality of the spectical.

The tribute paid in demanded encores and standing ovations would be a sure sign of acceptance by any group. The amazing thing about Grand Funk Railroad is that they got most



of the accolades without benefit of any recordings. Not until well into the festival circuit could Capitol rush release their single, "Time Machine". Next was a rush release again, this time their album, "On Time". Now with the release of these two, they are garnering more adherents.

Why should this happen? The group hadn't had any large build up before they appeared anywhere. They haven't been members of broken supergroups, come to yet another aggregate. There's nothing to them but their music, and it is this which has been doing the

job for them. Their music is something else.

In an industry that rates group's performances against other group's, Grand Funk Railroad has been likened to Cream by many writers and reviewers. This in itself is a masterful compliment, but it is not the direction of the group. They are not mimics of a past glory. They are not imitators. They are innovators. Innovators of a music that is as powerful and gutsy as the Cream's, but music that doesn't belong to the past masters.

They are into their music and its resulting effect on their audiences. Don Brewer, drummer, feels that the audience is an integral part of the show. "I remember seeing a lot of big groups", he recalled. "They thought they were so cool. They'd turn their backs on the audience and play to themselves. Some of the kids thought that was really great stuff, and there were others who didn't know what to think. I felt insulted. An audience is there to be entertained. They paid for a show, not to see a collective jam by some group. We don't think that's entertainment."

Obviously GFR's idea of what makes up entertainment does not fall into the ego tripping bag. They are onstage to enjoy themselves. More important, they are onstage to entertain. It only works when the audience is having as much fun as the group.

What is it that can turn hoards of strangers onto a group in a matter of a few hours? It has to be the music first, and the personality of the group second. And both have to be there.

Musically, the group is disciplined, not the stagnant discipline that puts a group into a pocket and keeps them there. Rather, it is the kind that makes Grand Funk Railroad a living, breathing entity, an entity that is capable of so much music, that their range and appeal can at times be frightening.

Mark Farmer is the group's lead guitarist, and is responsible for all the cuts on the group's first Capitol album. He and bassist Mel Schacher are heavy in the sense of their music. With drummer Don Brewer, the boys (barely out of their teens) put together the kind of electricity that can't be measured on any scale.

They exude music, sex, fever, fervor, tempo and excitement without half trying. It's just the kind of act they are, always together, always on top of the show and their audience, always into their music.

It's nice to note that they're still growing. Railroading whomsoever they play for into grabbing, gutsy, Grand Funk.



"THE FLOCK GROWS"

"Flock is a cross between every group you've ever heard and a group you've never heard." The seven members of Flock sit around a large formica-topped table in the center of a featureless room, looking as out of place as a group of brown bears in a concrete-and-iron cage. But as they settle down, talking all at once, they create their own atmosphere of full-freak. Not wanting to talk about themselves, they reluctantly attempted to define their music, and in the course of this erratic exchange the opening statement was made.

Talking about music is hard, especially when it's your own: technical terms are irrelevant to the feeling of the music, and a description of the feelings involved in music is bound to be imprecise. Categories are to be avoided. When asked to define "musical classification," most Flock members answered, "Flock music." Except for violinist Jerry Goodman, who invented "cosmiclassirock" for the occasion. And tenor saxophonist Rick Canoff, whose response was "original concept of energy."

"It's difficult to say where we're at," they began. "We don't stick to any particular pattern or song style. We play music our way: very free-form, and it's gonna get freer. But at the same time it's probably more 'musical' than anything done in rock before." In his liner notes for their first album, John Mayall describes the Flock sound as "an exciting new direction in contemporary music: a subtle fusion of sounds drawn from the bedrock of blues, jazz, gospel, rock, country and

many other sources."

When someone asks if people are ready for the Flock sound, one member answers, "When we're ready, the people are ready, 'cause we're the people. It works back and forth. A lot of good groups are doing things with their instruments. We're doing a thing with people. Playing down to earth." Responding to a question about musical trends, Canoff wrote, "Music-freedom—no bounds—charts for your head—trends are for all the people."

Beginning as a four-man group, Flock filled out to its present number about a year ago. This includes: Fred Glickstein (guitar and lead vocals), Jerry Goodman (violin and guitar), Jerry Smith (bass), Ron Karpman (drums), Rick Canoff (tenor sax), Tom Webb (tenor sax) and Frank Pose (trumpet), all from Chicago where the group is based. The first time they played together as a group, it was a revelation for them all. They realized how perfectly suited they were to each other: united in a common musical purpose.

Flock members cite influences from Elvin Jones to The Beatles, from John Coltrane to David Ruffin and the sun, moon and stars. "We started with respect," they said. "There was no leader, no dictator. We were separate individuals with different talents and musical backgrounds, but each of us respected the others' training and ideas. What we came out with is a total effect: as if every individual thing went through a funnel and came together in the end."

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LEAD MAN, Box 19012-HP, Indianapolis, Ind. 46219

(continued from previous page)



"DAN HICKS AND HIS HOT LICKS?"

An anachronism. That's the first impression one gets from Dan Hicks and His Hot Licks. There's Dan, looking like a handsome Teddy Roosevelt in his walrus moustache and light straw hat tipped on the side of his head. And there's the rest of the group—two chicks and three guys—two guitars, a violin, a string bass and a few rhythm instruments. Together they make music which is joyful, original, sometimes reminiscent of a jug band, often haunting and always totally unique. In Dan's own words, "The style of music...is drawn partly from the original Django Reinhardt - Stephane Grappelli sound, the western swing of Bob Wills, country, jazz, gospel and rock...." This odd but totally winning combination which is firmly rooted in the past becomes, in their hands, a completely contemporary sound.

Organized in San Francisco, a city which is as much an attitude toward life as it is a geographical location, the group has played at all the major West Coast clubs including the Fillmore West, the Avalon Ballroom

and the Matrix in San Francisco and the Ash Grove and the Troubadour in Los Angeles. They have also given a number of college performances, some very successful live concerts which were aired over KPFA-FM in Berkeley.

All of the group's material is written by Dan Hicks and their first Epic album, "Dan Hicks and His Hot Licks", features such songs as "Canned Music", "Milk Shakin' Mama" and "How Can I Miss You When You Won't Go Away." As Dan says, "I am the director in arranging the songs but at the same time leave much to each person. It is a skeleton that I lay down. Harmonies, lead lines, bass runs—each person is responsible for his part. This is referred to as 'head arrangements'." This method of working together is obviously ideal, for it gives the group a basic unity while allowing individual creativity to flourish.

As Dan has said of the group "I think it takes a certain amount of 'ear' to appreciate what I'm doing. Musicians always dig it... and I've had husbands stop me on the street and tell me they saw the group and how much their wives and they enjoyed it. I'm not sweating it."

the scene

During the six odd years that have elapsed since the advent of The Beatles on the scene, since the advent of the scene in general, there has been a great deal of questioning on the part of adults as to just what the younger generation is up to.

Television specials, newspaper editorials, and a variety of other adult communication mediums have been devoted to examining what particular portions of American youth are doing with their lives. These examinations have been quick to point out the bad, quick to question the good, exacting in their attention to every detail of our actions. But none of them have ever asked why.

The strange thing is that none of us have ever really asked why either. I mean why do we like long hair, rock music, colorful clothes, and the many other things that we have incorporated into making a totally different life style for ourselves than our parents.

Why the widespread use and endorsement of drugs? Why the new attitudes towards sex and morals? Why electric music? To pull a line, misquoting a little, out of an old rock and roll song, "Why do we do the things we do?"

Well, I don't have any general explanation. I don't know exactly why I came out of Yale University to wind up editing Hit Parader, writing newspaper columns on pop music, and doing rock news on radio shows. After all that wasn't exactly what my parents had in mind. And I'm sure that Jimi Hendrix, Jim Morrison, or Pete Townshend's parents didn't exactly expect their boy to turn out the way he did.

But, whatever the reason, here we all are making a living, settling down, eventually raising our own children; all in a new society. Whatever the reason. Back to the beginning, why? I don't like to think that everything we've done, so far, in affecting the American way of life has been a simple, pouting rebellion towards our parents' world. I don't think that's really it.

Perhaps it started that way. Perhaps the first people to grow their hair long and slip into a pair of bell bottoms were engaged in rebellion. But when Creedence Clearwater is on Ed Sullivan and cosmetic commercials are using the techniques of rock cartooning presented in "Yellow Submarine", you certainly aren't very perceptive if you suggest that it's all a rebellion against the establishment.

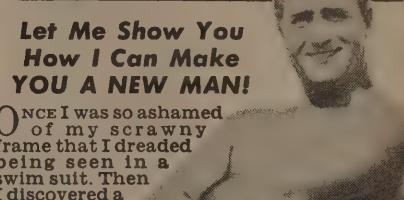
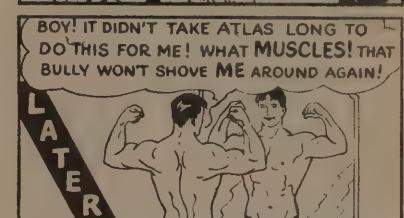
What I would like to suggest is that, and don't get mad at me, our parents really brought us up pretty well. During the early stages of our rejection of some of their values, I'm sure we both questioned that statement. But look at what we're up to today. We've come up with our own honestly professional music and with the mediums that surround that music: radio and print. "Rolling Stone" isn't exactly a hastily thrown together publication put out by radicals. Rock radio, FM style, is in many cases even more professional than its AM brothers. Rock recording techniques, rock music experimentation, rock musicianship is of a high caliber in many cases. We are a generation of artists in many ways. We love art, be it the popular art of rock music, and we appreciate the more joyful things in life. Many of us are anxious to alter some of the nation's laws and social attitudes, but what generation of American's hasn't been anxious to do that. Sometimes our desire for change takes on much more open, definite forms than has been the norm previously.

But we're trying to change the norm after all. In fact, many of the methods and ideals of our generation are closer to those of our forefathers who created this country's independence than has been true in a hundred years. Throughout the history of this country people have fought for what they believed to be the right, be it against slavery or against unfair taxation. We are a generation of fighters in another sense, not violent men, but men and women dedicated to beliefs, ideals and goals.

I don't mean to get political here, no magazine of popular music has the right to inject politics into the music, but in a way, the music is a political thing. We haven't made it that way, it's just that every time someone from another generation steps in and denounces our art, our art becomes political, unless we allow them to destroy what we hold sacred.

But the important thing is to understand "Why we do the things we do". No matter how you feel, what you like, or how you think, if you are part of our generation you must make the effort to understand what you're doing and be able to answer why, even if it is only to your self. I think if you do you'll find that we are not so much a generation of long haired, dirty, funny dressing rebels as we are a generation very similar to those before us perhaps a little more prone to the ideals of love than hate, but still an essential part, a continuous segment, of ever changing humanity. □ Richard Robinson.

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I GOT DEM OL' KOZMIC BLUES AGAIN MAMA! says Janis Joplin on the cover of her most recent album. Not being exactly sure what "kozmic blues" are, we listened to the album. Now we know. Kozmic blues are semi-soulful hornlines; faintly funky rhythms; carefully colored singing; and barely background harmonies. Kozmic blues are the kind of thing you have when you can't have any other kind of blues.

But this Janis Joplin album does do one nice thing, it gives the listener the blues. It gives you the blues because you really do feel bad when you hear something done sideways instead of straight on.

Featuring material by Barry and Robin Gibb, Rodgers and Hart, Nick Gravenites, and Janis herself, the album doesn't come up to the material that made the first album so great. There is one tune co-written by Jerry Ragavoy, but it doesn't get as close to "Piece Of My Heart" as it should. Wonder why Janis missed doing Erma Franklin's follow up to "Piece Of My Heart", "Just Not Ready For Love"?

As long as there is a record business there will be the blues. As for groovin' on the word 'dem', come off it guys, you can do better than that. (COLUMBIA KCS 9913).

THERE'S GONNA BE A SHOWDOWN, announce Archie Bell & The Drells with the help of songwriters Gamble and Huff. This album is an entertaining set, sort of pop soul in character, which establishes Archie and his group as regulars on the scene. Among the more exciting

cuts are the title tune, "Giving Up Dancing", and "Houston Texas". (ATLANTIC SD 8226).

SONGS FOR A TAILOR is the beginning to Jack Bruce as a man alone. No longer functioning in relation to Eric's guitar lines and Ginger's drumming, Jack has made a very honest album that features excellent musicianship and fine songwriting.

Produced by Felix Pappalardi, the album includes some of the best British musicians around such as Jon Hiseman and Dick Heckstall-Smith of Colosseum. Jack has mentioned plans to make the songs on this first album into a television special. The songs are effective and worthy of visual treatment. Our prediction is that other groups will soon be performing Jack Bruce tunes as a matter of course. (ATCO SD 33-306).

BARABAJAGAL PERFORMED BY DONOVAN, ALSO IN THIS ALBUM ATLANTIC is what the scroll on the cover of Donovan's new album proclaims. Actually this is a sort of 'catching up' LP. Included are the Jeff Beck - Don hit "Barabajagal" as well as "Superlungs", "Happiness Runs", "I Love My Shirt", "To Susan On The West Coast Waiting", and "Atlantis".

Everytime Donovan records an album he and his music are a little bit different from the last album. This is no exception. Here he is commercial, protesty, and fun. The fun part is what seems to pull the most weight. He is also dramatic, as in "Atlantis", but that

(continued on next page)

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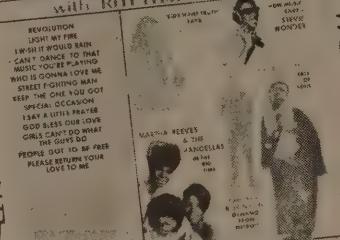
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(continued from previous page)

may just be in fun too, or to get the message across from yet another angle. (EPIC BN 26481).

SATIN CHICKENS means Rhinoceros are back. Besides proving that Elektra does nice art work, the album proves that Rhinoceros does nice music. For some reason the group didn't spring into the rock area with much force after the release of their first album; in fact they sort of slumped. This album should put some life back. (ELEKTRA EKS 74056).

THE BEST OF BILL COSBY is a collecting of the funny things he's done, most of which are still worth laughing about. An entertaining album, you should consider adding a copy to your LP collection as a break from your normal rock fare. The man is funny. (WARNER BROS. 1798).

LIVE AT BILL GRAHAM'S FILLMORE WEST is a jam album featuring, on one band or another, Michael Bloomfield, Taj Mahal, Nick Gravenites, and a variety of other super-session men. The cover features the completely involved faces of Nick, Mike, and Taj, obviously playing the blues or something. So all you super session freaks, here you go again. A nice album with some good material and a good performance. (COLUMBIA CS 9893). SSSSH. Ten Years After have recorded an

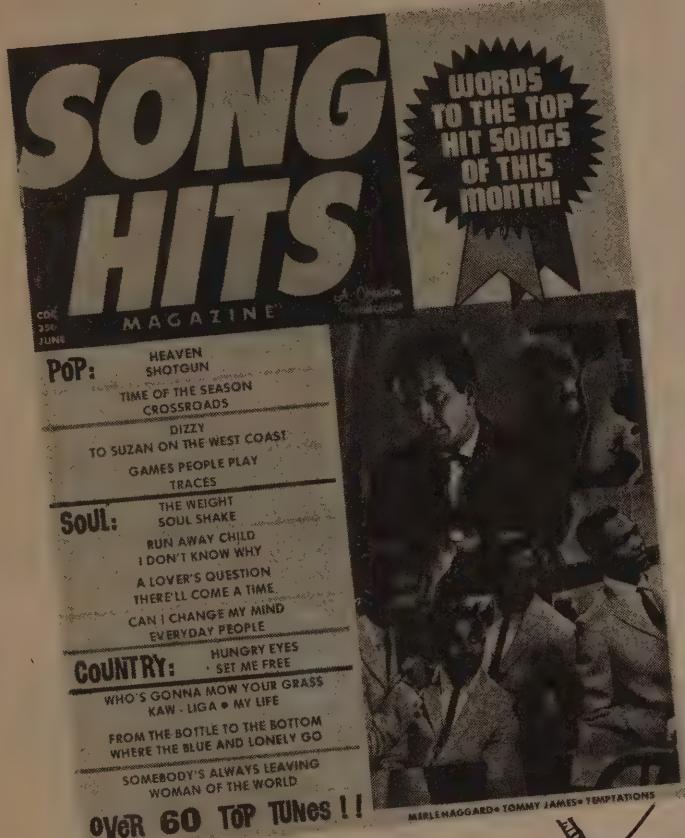
other album. Featuring the slightly out-of-focus face of Alvin Lee on the cover, "Sss" is a great album from the one British group who can claim a brilliant jazz rock guitarist all their own. Alvin Lee writes the songs here, helps produce the album, sings the songs and obviously knows what the whole medium of recording is about. (DERAM DES 18029).

LOOKING BACK is John Mayall through the years with the succession of brilliant blues and rock artists who have helped the bluesman along in one group or another. John has been in the scene for twenty-five years believe it or not, and he has always come up with the kind of sound that can only be described as fresh and exciting. On "Looking Back," he presents his work and the work of the people who have played with him: John McVie, Aynsley Dunbar, Peter Dunbar, Peter Green, Eric Clapton, Dick Heckstall-Smith, Jon Heisman, Mick Taylor, Keef Hartley, Mick Fleetwood, and Jack Bruce.

The album shows Mayall's musical progression over a period of five years and contains eleven selections which were originally released as singles in Britain. (LONDON PS 562).

THE AMAZING ADVENTURES OF THE LIVERPOOL SCENE may not mean a whole lot to you as the name of a group or as an album. But the poetry presented on the album by some of Britain's most talented young poets, should be of interest although it probably won't set the rock charts on fire running to the top of them. (RCA LSP 4189).

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Communication

by Dom Petro

Take a good long look at those close shots of the moon's surface. Now look out of the window and imagine it out there. Possible? Yes. The only difference is that you wouldn't be seeing it—you and I would simply not be living. Perhaps the view would not be quite the same but the desolation, forbidding character—yes. We take trees, grass, flowers, birds, air, and water for granted. And this is the danger. We are a part of Nature and we destroy her at our own peril. She gives back what we give her impartially, to those that deliberately destroy or change her and those who simply ignore her.

When you encourage Nature by planting or protecting her you have a completely different picture. Sentimental? Anything but! It is a matter of life and death.

What is Nature? It is rivers, forests, mountains, birds, insects, bushes, rocks, clouds, air, water, and all that makes up this world, whether it is jungle, plains, countryside or city. It is all around us, ready to receive our inner respect and, yes—reverence, or our beer cans, wrappers, oil, factory residue, exhaust fumes without complaint!

Some of us do not give Nature a second thought. Some of us love Nature for poetic reasons. Good. The great amount of art drawn from Nature shows how it strikes a basic cord in us. But Nature is more than beautiful, subtle, or awe inspiring—she is absolutely necessary. And the structure of Nature that has made and supported life is now in danger.

From what? From us! But there are large forests still standing and miles of uninhabited land and wide rivers—everything seems still intact. Really? It seems so hard to imagine little things like men destroying such vastness. But it is being done.

Note what industry has done and is doing to Nature: strip mining, for example, auto dumps, those obscure drainage pipes and stacks that pour life killing liquids and gases into rivers and air. The Army wants to dump containers of deadly gas into the ocean. We read reports of tons of fish being killed by DDT and yet blithely talk about turning to the ocean for food when the lands are stripped. You'd think that the land away from our little homes and the ocean was simply a dumping grounds that could absorb our waste without any harmful results. Throw it there and forget it! Well, from the cigarette butt casually snapped out of the car window, the candy wrappers and bags of trash and beer cans, to the large industrially created smog, it all adds up to DANGER and not 2000 years from now. Lakes become cesspools. About 100 poison elements have been found in the air we breathe—yes in small amounts, but they do accumulate! We send 6 billion tons of carbon dioxide into the atmosphere yearly. This last tends to hold the heat in and slows down the curative effects of sun rays and melt ice caps. Oh, there is more—much more. The food is dosed heavily with chemicals, and may this not also affect us and our behavior? Perhaps the anger and frustration reported daily can be traced to this in part at least.

These are hard, physical facts worthy of more attention than we give politics and fads. They are worthy of headlines and stern attention. Talk to an old timer who knows the land and he'll tell you of the fish he used to pull from the river which is now a green liquid that will not even support bacteria.

Nature is not merely a quiet, lovely patch of greenery in a park that we occasionally go with nostalgia or use to escape prying eyes. Nature is the live vibrating world around us from our very intestines to the troposphere.

One of the attitudes that we now entertain that may

well be responsible for our callousness is taking Nature for granted. Years ago we got sick of the sentimental attitude toward her and the cities became places of excitement and living. At about that time the factories began dumping, burning, and covering acres with destructive waste, filling the air with smog, etc. Then came the auto! Need more be said? Nature was put into the background.

Then anyone who sincerely loved Nature was a sentimentalist or old-fashioned (and this last term is now a stigma) and, sure, it's nice if you like that stuff, but we're busy with more important things. The city seemed so secure from ravaging Nature or its discomforts and had nothing to do with Nature. Nothing! The city needs air and water or it dies.

To work with Nature has the makings of PEACE AND PLENTY for all. This is no pipe dream. You're looking at the results of the *opposite* point of view which is conquest of Nature with its corollary of doing the same with other people and the resulting confusion of today. How about it?

Of all the work we can do in this world, of all the efforts we can make, working for Nature in some way is by far the most rewarding, satisfying, and longest lasting. Young, old, rich, poor, we are part of this magnificent scheme. Nature's concept is timeless. Get with this and you'll step out of the rat race of trying to stay young or "in" or being "tuned in" or whatever the latest herd instinct can be called. You are an individual and you'll find yourself in and with her.

How? Start thinking about what you can do about it. You have nothing to lose but stinking air, scummy rivers, and slums. It is the best of all causes. It is a fight for life. It is a constant value that doesn't change with the latest political mode. Tomorrow's people (your children) will bless you or curse your shortsightedness.

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You can't simply build your ranch type or A-frame thing in the middle of nowhere and the hell with the world and its problems. The world has really shrunk and man's hand has reached everywhere. Don't get off now because you can't anyway! The other end of the boat may be sinking but you are still on it. What can you do for you and Life? Start with Nature which is your environment.

It can and must be done. Nice idea but someone will ask if there's any dough or future on it. ...Brilliant question. First, it IS the future and you can then describe a grisly picture to this far-sighted financier of grayish-yellow atmosphere with pale wretches stumbling about in it while he clutches his brief case filled with money and negotiable bonds, coughing and coughing and—.

We are not destroying Nature but changing our environment. If we change it for the worse then all laws, rights, possessions, causes, ideas, fun and games will be nothing because we would simply be that—nothing.

Then, if we are so effective that we can change our environment then how about for the better? A good environment makes it difficult for pain, misery, cruelty, and injustice to operate. Think about it--think hard.

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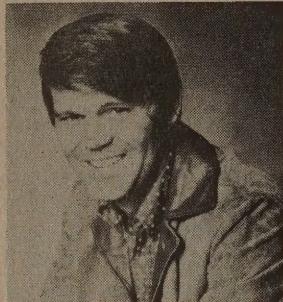
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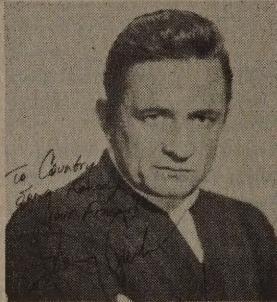
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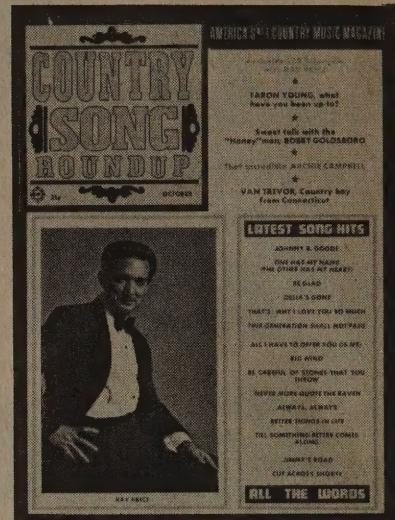
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